Contact Us

Emergency Contact	During duty hours	757-462-7242 Student Company
	During non-duty hours	757-462-7773 Officer of the Day (OOD)
		NOTE: Red Cross notification is needed for a Soldier to be granted emergency leave.

Routine Contact	During the training day	757-462-7242 Student Company

Mailing Address:
(Soldier's Rank Last Name, First Name, Middle Initial)
Student Company
United States Army School of Music
1420 Gator Boulevard
Norfolk, VA 23521-2617.

Drill Sergeants will get telephone messages to the Soldier as soon as possible. In the event of an emergency, the Drill Sergeants will contact the Soldier immediately.

LOCATION
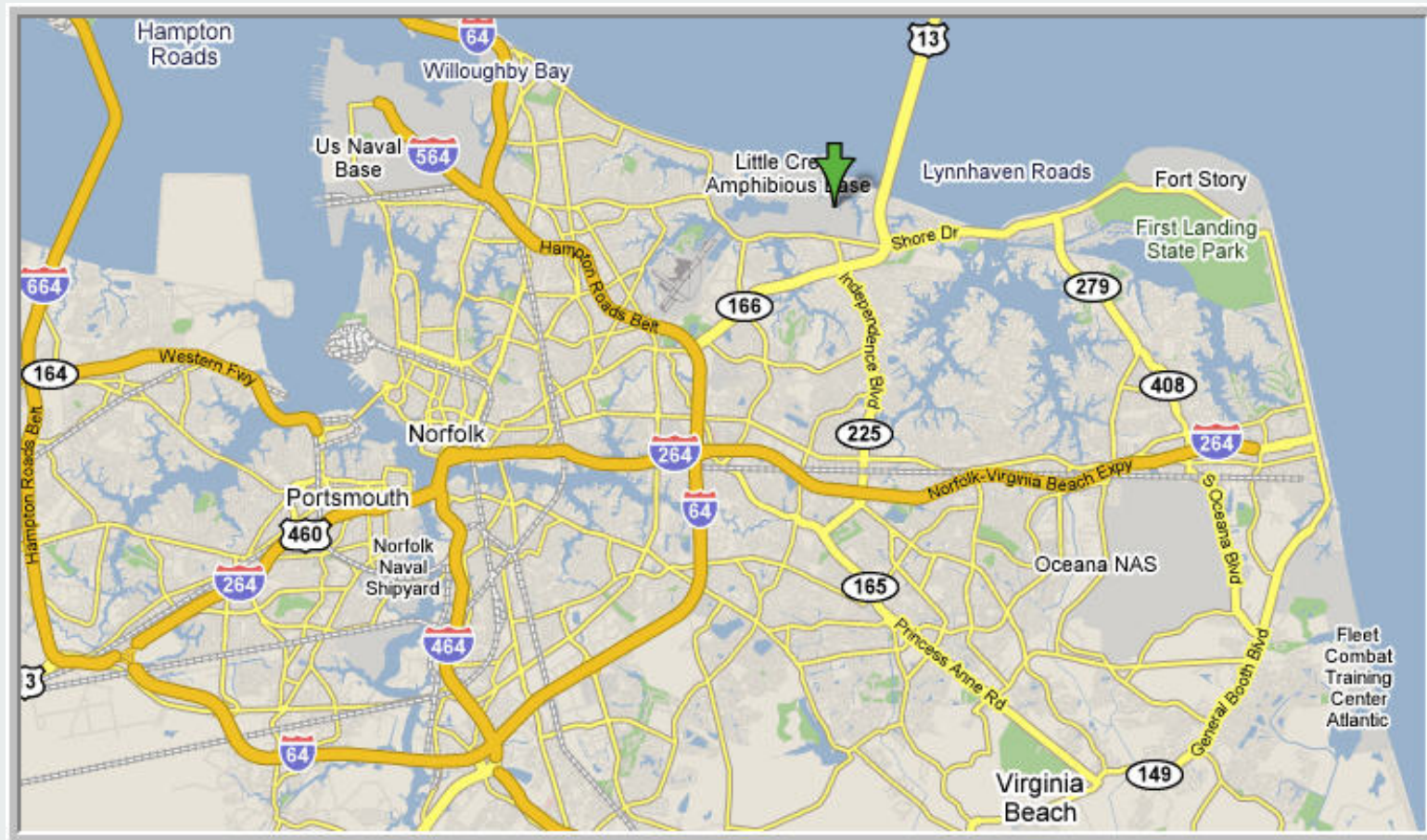
Headquarters, School of Music
1420 Gator Blvd, Naval Amphibious Base - Little Creek

School of Music

If You Were Issued the Advanced Combat Uniform (ACU) Bring:

1 Bag, Duffel, Nylon OG
1 Belt, Riggers, Desert Sand
1 Boots, Combat, HW, tan
1 Boots, Combat, TW, Type II, tan
2 Beret, Wool Black shade 1593
2 Cap, Patrol, Army Combat Uniform
1 Cap, Synthetic Micro fleece, Green (PT Cap)
4 Coat Army Combat Uniform
1 Coat Cold Weather, Field Jacket
1 Gloves, Flexor, Light Duty
2 Gloves, Inserts, cold, black
1 Gloves, Leather, Black, Unisex
1 PFU, Jacket
1 PFU, Pants
2 PFU, Shirt, LS
3 PFU, Shirt, SS
3 PFU, Trunks
7 Socks, Boot, Green
2 Socks, Liner, Poly-nylon, Black
4 trousers, Army Combat Uniform
7 T-shirts, Sand Color, Moisture-wick
4 Towels, Bath, Brown

Male only:
1 Belt, TRS, web blk, 45", Nickel
1 Buckle, belt, web, nickel
1 Coat, All weather, DBL Breasted
1 Coat, Poly-wool, AG489
7 Drawers, Mens Brief, Class
1 Neck-tie, BLK, 56-57.5" long
1 Shirt, Cotton/poly, Green, L/S
2 Shirt, Cotton/poly, green, S/S
1 Shoes, Black, Poromeric
2 Trousers, Poly/Wool AG489
2 Undershirt, White, CTN Crew Neck

Females Only:
1 Belt, trousers, CTN Web Blk 1"
1 Buckle, belt, Slacks, 1 1/8"
2 Slacks, With belt loops, AG489
1 Coat, All weather, DBL Breasted
1 Coat, Poly/Wool, AG489
1 Neck Tab
1 Shirt, Tuck-in AG 415, L/S
2 Shirt, tuck-in AG 415, S/S
1 Shoes, Black, Poromeric
2 Skirts, Dress, AG489

If You Were Issued the Battle Dress Uniform (BDU) Bring:

1 Bag, Duffel, Nylon OG
1 Belt, Trousers
1 Buckle, Black
2 Boot, Combat
2 Beret, Wool Black shade 1593
2 Cap, Camouflage
1 Cap, Synthetic Micro fleece, Green (PT Cap)
2 Coat, Camou HW
2 Coat, Camou, Temp
1 Coat Cold Weather, Field Jacket
1 Gloves, Flexor, Light Duty
2 Gloves, Inserts, cold, black
1 Gloves, Leather, Black, Unisex
1 PFU, Jacket
1 PFU, Pants
2 PFU, Shirt, LS
3 PFU, Shirt, SS
3 PFU, Trunks
7 Socks, Boot, Green
2 Socks, Liner, Poly-nylon, Black
2 Trousers, Camou, HW
2 Trousers, Camou, Temp
7 Brown T-shirts
4 Towels, Bath, Brown

Male only:
1 Belt, TRS, web blk, 45", Nickel
1 Buckle, belt, web, nickel
1 Coat, All weather, DBL Breasted
1 Coat, Poly-wool, AG489
7 Drawers, Mens Brief, Class
1 Neck-tie, BLK, 56-57.5" long
1 Shirt, Cotton/poly, Green, L/S
2 Shirt, Cotton/poly, green, S/S
1 Shoes, Black, Poromeric
2 Trousers, Poly/Wool AG489
2 Undershirt, White, CTN Crew Neck

Females Only:
1 Belt, trousers, CTN Web Blk 1"
1 Buckle, belt, Slacks, 1 1/8"
2 Slacks, With belt loops, AG489
1 Coat, All weather, DBL Breasted
1 Coat, Poly/Wool, AG489
1 Neck Tab
1 Shirt, Tuck-in AG 415, L/S
2 Shirt, tuck-in AG 415, S/S
1 Shoes, Black, Poromeric
2 Skirts, Dress, AG489

Phase System

Phases I-III occur in Basic Training.

Phase IV: Phase IV begins upon arrival to the School of Music (SOM). Soldiers have full-time on-post pass privileges. This pass allows Soldiers to go to unrestricted areas on-post.

- No request or approval is required; however, Soldiers <u>must</u> be in the uniform of the day - no Army Physical Fitness Uniform (APFU).

- All post hotels/motels are off-limits while in this phase.

- Soldiers may go to the 11th Frame snack bar area, but are prohibited from purchasing or consuming alcoholic beverages, **regardless of age**.

- <u>Electronic devices and cell phones </u>are allowed during off-duty hours **ONLY**.

- Soldiers will not carry <u>electronic devices</u> to formation, training, or class.

- Smoking is allowed **ONLY** during lunch break and off-duty and **ONLY** in designated smoking areas.

No civilian clothing or privately owned vehicle (POV) privileges are authorized.

●

Weekend off-post day passes may be authorized upon request. Weekend/day passes end at 2130 hours.

- ❍ Soldiers must properly wear a military uniform (Class A or B) while on pass and remain within a 50-mile radius of this installation (base).
- ❍ They may ride in the POV of a parent, legal guardian, or spouse while on pass; no other riding in a POV is authorized.
- ❍ Soldiers are prohibited from buying or consuming alcohol, regardless of age.

●

Soldiers will be counseled at the conclusion of this phase. They may not enter Phase V until counseling is complete.

Phase V: Approval for Phase V privileges is based on the Soldier's performance in the first four weeks of training at the SOM.

●

Soldiers who do not start class before the 4th week at the SOM may still request Phase V privileges.

●

The Soldier must score a minimum of 60 points in each event of the Army Physical Fitness Test (APFT) in order to be considered for Phase V.

●

Off-post and overnight passes on weekends may be authorized. Passes will have a 50 mile radius limitation.

●

Passes must end no later than eight (8) hours prior to the next training day.

●

Civilian clothing is authorized during off-duty hours.

Soldiers may ride only in the POV of a parent, legal guardian, or spouse. No other riding in a POV is authorized.

-

Soldiers are permitted to consume alcohol if they:

- **are of legal age**
- do not consume alcohol is in the barracks
- do not consume alcohol in view of Phase IV or underage Soldiers
- do not consume within 8 hours of training.

-

Battle buddies will accompany each other during passes while in Phases IV & V, except when family members are accompanying them. However, buddy teams are not required to attend sick call, personal appointments or worship services together. This directive is per Army regulations.

Phase V+: After successful completion of the mid-course F1 audition and a passing score on the most recent APFT, IET Soldiers may:

-

Request POV privileges

-

Be exempt from weekend curfew requirements for the duration of time remaining in the command.

-

Soldiers will still be required to meet curfew requirements on evenings prior to a training day.

-

Soldiers in Phase V+ are not required to be with their battle buddy after the end of the established duty day.

Training in General

0500-0600 - Physical Training (PT) [Monday – Friday]

0720-1530 - Musical training [Monday – Friday]

1600-1700 - General military training [Monday]

1600-1700 - Warrior training = [Thursday]

Team building training and/or additional warrior training is conducted one Saturday a month.

Sample Student Schedule

0430   Wake-up/Personal Hygiene

0450   Formation (barracks)/March to physical training (PT)

0500-0550   PT

0550-0600   March to barracks

0600-0645   Breakfast/Personal Hygiene/Details

0700   Formation (SOM)

0720-0810   Band Ensembles or Theory or Ear Training

0815-0905   Band Ensembles or Theory or Ear Training

0910-1000   Band Ensembles or Theory or Ear Training

1005-1055	Band Ensembles or Theory or Ear Training
1055-1155	Lunch
1155-1245	Band Ensembles or Theory or Ear Training
1250-1340	Band Ensembles or Theory or Ear Training
1345-1435	Drill Band or Concert Band
1440-1530	Drill Band or Concert Band
1530-1545	Details (cleanup) (SOM)
1600-1700	Military Training (Mondays & Thursdays only)
1700-1730	Dinner
1800	Formation (Phase IV only)
1800-2100	Individual Practice/Study Time (Theory & Ear Training)
2100-2130	Uniform/Room Maintenance/Personal Hygiene
2130	Curfew

Additional Notes

1. The Army Physical Fitness Test (APFT) is administered the fourth Monday of every month. On those particular days, the first formation is at 0400 behind Student Company.

2. Field night (common area cleanup) occurs every Tuesday from 1800-2000.

3. The Student of the Month Ceremony/Recital occurs once a month from 1545-1645.

4. Weigh-ins are conducted once a month.

5. Soldiers are required to practice anywhere between 10-18 hours a week. According to School of Music Regulations, students are required to practice a minimum of one (1) hour on training days and four (4) hours to be divided between the two (2) days at the student's discretion on weekends. A maximum of four (4) hours per day count toward completion of the total number of hours assigned.

6. Schedule does not reflect mandatory Learning Resource Center (LRC) time. Mandatory LRC time can be dictated from student's instrumental instructor, theory instructor or ear training instructor.

7. Schedule does not reflect Soldiers who struggle with PT and/or weight and need to do additional PT on their own.

8. Schedule does not reflect when Soldiers are scheduled for duty.

LESSON PLAN

FOR

MUSIC BASIC

A-450-0010

PREPARED BY

SCHOOL OF MUSIC
1420 GATOR BLVD
NORFOLK, VIRGINIA 23521

PREPARED FOR

CHIEF OF NAVAL EDUCATION AND TRAINING
250 DALLAS STREET
PENSACOLA, FLORIDA 32508-5220

JUNE 2000

CHANGE RECORD

Number and Description of Change(s)	Entered By	Date

TABLE OF CONTENTS

UNIT 1:   Music Theory
Lesson Topic 1.1:   Notation Fundamentals
Lesson Topic 1.2:   Meter
Lesson Topic 1.3:   Tetrachords
Lesson Topic 1.4:   Major Scales
Lesson Topic 1.5:   Minor Scales
Lesson Topic 1.6:   Modal Scales
Lesson Topic 1.7:   Chromatic, Whole Tone, and Pentatonic Scales
Lesson Topic 1.8:   Intervals
Lesson Topic 1.9:   Transposition
Lesson Topic 1.10: Triadic Chords
Lesson Topic 1.11: Chord Symbols
Lesson Topic 1.12: Introduction to Harmony

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SECURITY AWARENESS NOTICE

This course does not contain any classified material.

SAFETY/HAZARD AWARENESS NOTICE

None

TERMINAL OBJECTIVES

2.0 **APPLY** knowledge of ear training to instrumental performance of grades III and IV music at prescribed levels in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02 (CTTL item # 36)

3.0 **PERFORM** on percussion instruments (USN NEC 3813, USA MOS 02M, USMC MOS 5563 ONLY) at the 2.70 level in accordance with Audition Standards Manual, MUSCOLINST 1300.1 (CTTL item # 186)

4.0 **PERFORM** grades III and IV music on major and minor instruments in a concert band at prescribed levels. (CTTL item # 61)

5.0 **PERFORM** grades III and IV music on major and minor instruments in stage band at the prescribed levels in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379 (CTTL item # 80)

6.0 **PERFORM** grades III and IV music on major and minor instruments in a combo at prescribed levels in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379 (CTTL item # 102)

7.0 **IMPROVISE** graded III and IV music on major and minor instruments in a combo applying scales, modes, and melodic techniques at prescribed levels. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379 (CTTL item # 131)

8.0 **PERFORM** grades III and IV music on major and minor instruments in a military marching band at prescribed levels in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18 (CTTL item # 112)

9.0 **APPLY** knowledge of Musical Instrument Digital Interface (MIDI) to musical performance to prescribed standards. (CTTL item # 152)

11.0 **PERFORM** ON PERCUSSION INSTRUMENTS IN A MARCHING/NON-MARCHING ENVIRONMENT in accordance with Percussion Techniques, TC 12-43; and Percussion Soldier's Manual, STP 12-02M-12-SM-TG (CTTL item # 195)

TERMINAL OBJECTIVES (CONT.)

12.0   **PERFORM** operator maintenance on percussion instruments and equipment in accordance with Percussion Techniques, TC 12-43 (CTTL item # 206)

14.0   **PERFORM** grades III and IV music on major and minor instruments in a concert band at prescribed levels. (CTTL item # 219)

15.0   **APPLY** knowledge of music theory to instrumental performance of grades III and IV music in accordance with Musician Occupational Standards, NAVPERS 18068-56A (CTTL item # 238)

LESSON PLAN

Unit 1. MUSIC THEORY _____ **A-450-0010**

Topic 1.1 Notation Fundamentals   CLASS PERIODS: 1
                                                                             LAB PERIODS: 0
                                                                             PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

15.1   **IDENTIFY** notation of pitch and notation of duration

1.   Instruction Sheets

15.2   **NOTATE** music using proper manuscript techniques
    a.   Review Notation Fundamentals, Outline Sheet 1–1–1
    b.   Review Pitch Notation, Assignment Sheet 1–1–2
    c.   Review Manuscript Techniques, Information Sheet 1–1–3

Trainee Preparation Materials:
    d.   Review Manuscript Techniques, Assignment Sheet 1–1–4

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   Basic Music, NAVEDTRA 10244

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.1 Notation Fundamentals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give background on yourself that may be of interest.
	State class policies.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	Define enabling objectives and their uses.
	State the Lesson Topic Title and number.
	Refer to and direct trainee to refer to Outline Sheet 1-1-1, Notation Fundamentals, and review the enabling objectives.
2. **Notation of Pitch**	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 2 pages 2-1 to 2-13.

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   a.   **Pitch** in music refers to the highness or lowness of a
       sound. Pitches are named by using the first seven
       letters of the alphabet: A, B, C, D, E, F, and G.

   b.   **Staff** - Used in music to indicate the pitch desired. A
       staff consists of five lines and four spaces.

   c.   **Great Staff** - Theoretical construction consisting of   c.   Draw Great Staff on VAP board.
       eleven lines and ten spaces with middle c as the
       middle or sixth line. Not used for notation of music.

   d.   **Clef** - A sign placed at the beginning of a staff to
       indicate the position of some particular pitch
       (Indicates which pitches are to be associated with
       which lines and spaces). There are three types of clefs
       now in general use.

     (1)   **G Clefs** - The lower loop of the G clef encircles   (1)   Draw G clef sign on VAP board.
          the G above middle C.

Topic 1.1 Notation Fundamentals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(a) The most commonly used G clef is treble clef. Treble clef places G on the second line of a staff.	
(2) **C Clefs** - Converging arms of the C clef sign designate middle C.	(2) Draw C clef sign on VAP board.
(3) **F Clefs** - The two dots of the F clef sign designate the line passing between them as F below middle C.	(3) Draw F clef sign on VAP board.
(a) The most commonly used F clef is bass clef. Bass clef places F on the fourth line of a staff.	
e. **Grand Staff** - Combination of two staves. The top staff is treble clef and the bottom staff is bass clef. Commonly used in keyboard music.	e. Show trainees a grand staff and discuss the differences between it and the theoretical great staff.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. **Ledger Lines** (Leger Lines)- A short line parallel to and above or below the staff, representing a continuation of the staff. Temporary extensions above or below the staff used to indicate the pitches above or below the staff itself.	
g. **Chromatic Signs** - A chromatic sign is a symbol that raises or lowers a pitch by a half or whole step.	g. Draw all chromatic signs on VAP board.
(1) **Sharp** - Raises the pitch of a letter name a half step.	
(2) **Flat** - Lowers the pitch of a letter name a half step.	
(3) **Double Sharp** - Raises the pitch of a letter name two half steps.	

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Topic 1.1 Notation Fundamentals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(4)   **Double Flat** - Lowers the pitch of a letter name two half steps.

(5)   **Natural** - Cancels a previously used chromatic sign.

h.   **Pitch Nomenclature** - Used to distinguish between identical pitch names in different octaves. Middle C (the ledger line between the treble and bass clef of the grand staff) is designated c^1.

(1)   **Octave Designations Middle C and Above** - Middle C and above are written with a lower case letter and a supercript number.

(1)   Show each octave designation on VAP board.

(a)   First Octave - c^1 to b^1 (pronounced *c one*)

(b)   Second Octave - c^2 to b^2

Topic 1.1 Notation Fundamentals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (c)   Third Octave - c^3 to b^3

       (d)   Fourth Octave - c^4 to b^4

       (e)   Fifth Octave - c^5

   (2)   **Octave Designations Below Middle C**

       (a)   Small - c to b (written with a lower case letter).

       (b)   Great - C to B (written with an upper case letter).

       (c)   Contra - CC to BB (written with two upper case letters).

Topic 1.1 Notation Fundamentals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(d) Subcontra - AAA to BBB (written with three upper case letters).	(d) Distribute Instruction Sheet 1.1.A., Pitch Nomencalture. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
i. **Clef Signs**	i. Draw each clef sign on VAP board when discussed.
(1) Clefs using G clef symbol	
(a) **Treble Clef** - Designates g^1 as the second line of the staff	
(b) **Super Treble Clef** - Designates g^1 as the first line of the staff (Reads like bass clef).	
(2) Clefs using the C clef symbol	

Topic 1.1 Notation Fundamentals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(a) **Soprano Clef** - Designates c^1 as the first
     or bottom line of the staff.

(b) **Mezzo Soprano Clef** - Designates c^1 as
     the second line of the staff.

(c) **Alto Clef** - Designates c^1 as the third or
     middle line of the staff (commonly used).

(d) **Tenor Clef** - Designates c^1 as the fourth
     line of the staff (commonly used).

(e) **Baritone C Clef** - Designates c^1 as the
     top or fifth line of the staff.

(3) Clefs using the F clef symbol

(a) **Baritone F Clef** - Designates small f as
     the third or middle line of the staff (Reads
     like Baritone C Clef)

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (b)   **Bass Clef** - Designates small f as the
            fourth line of the staff.

    (c)   **Contra Bass Clef** - Designates small f as   (c)   Distribute Instruction Sheet 1.1.B.,
            the top or fifth line of the staff (Reads like   Pitch Nomencalture. Direct trainees to
            treble clef).   complete the instruction sheet in class.
                                                              Observe and provide assistance as
                                                              needed/requested.

                                                              Direct trainee to complete Assignment
                                                              Sheet 1-1-2, Pitch Notation.

3.   **Notation of Duration**

    a.   **Rhythm** refers to the time aspect of music and is
          composed of various lengths of sound and silence.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   b.   **Duration** is notated by using symbols that are
organized so that each symbol is twice the duration of
the next shorter symbol and half the duration of the
next longer symbol. Notational symbols for sound are
notes. Notational symbols for silence are rests.

     (1)   **Note and Rest Values**.   (1)   Draw note and rest values for each discussion
point on VAP board.

        (a)   Whole note/rest

        (b)   Half note/rest

        (c)   Quarter note/rest

        (d)   Eighth note/rest

        (e)   Sixteenth note/rest

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(f)   Thirty-second note/rest

(g)   Sixty-fourth note/rest

c.   **Tie** - Curved line joining two or more successive   c.   Draw tie on VAP board.
notes of identical pitch indicating that the successive
notes are not to be attacked, but that their duration is
added to that of the first note.

(1)   Ties are not used with rests. Rest values are
cumulative.

d.   **Dot** - A symbol placed after a note or rest to increase
its duration by one-half.

(1)   Additional dots placed after the original dot   (1)   Distribute Instruction Sheet 1.1.C., Note
increases duration by one-half the value of the   Values. Direct trainees to complete the
previous dot.   instruction sheet in class. Observe and
                                                                  provide assistance as needed/requested.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
4. **Manuscript Technique**	4. Direct trainee to Basic Music, NAVEDTRA 10244, Appendix A, pages A-1 to A-10. Refer trainee to Information Sheet 1-1-3, Manuscript Techniques.
a. **Clefs** - The purpose of each clef is to designate the placement of a particular pitch. It is important to place each clef accurately. This may be accomplished by using certain staff lines as guide points.	a. Draw/demonstrate each discussion point on VAP board.
(1) **Treble Clef** (G Clef) - Treble clef is drawn in three strokes using the 4th line, 3rd line, and 1st line as guidepoints. The 2nd and 3rd strokes may be combined.	
(2) **Bass Clef** (F Clef) - Bass clef is drawn in two strokes using the 4th line, 5th line and 2nd line as guide points. Place the two dots (1 above & 1 below the 4th line) to complete.	

Topic 1.1 Notation Fundamentals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

(3)   **Alto Clef** (C Clef) - Alto clef is drawn in four strokes using the 5th, 3rd, and 1st line as guidepoints.

(4)   **Tenor Clef** (C Clef) - Tenor clef is drawn exactly like the alto clef except that it's placed one line higher.

b.   **Key Signatures** - Key signatures are placed after the clef sign at the beginning of every line. Sharps and flats are written in an unchanging order. Sharps: F C G D A E B. Flats: B E A D G C F.

(1)   **Sharps** - Sharps are drawn with four pencil strokes. The vertical strokes should be drawn rather close together. The sideways strokes should be slightly oblique. Sharps should be centered on the line or space to which they refer.

(a)   Sharp Placement - F C G D A E B

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Topic 1.1 Notation Fundamentals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(2)   **Flats** - Flats are drawn with two pencil strokes. Flats should be centered on the line or space to which they refer.

(a)   Flat Placement - B E A D G C F

(3)   **Naturals** - Naturals are drawn with four pencil strokes. As with sharps, the sideways strokes should be slightly oblique. Naturals should be centered on the line or space to which they refer.

(4)   **Accidentals** - Draw accidentals before the note on the same line or space as the note they alter. However, when writing or saying the letter names of notes, place the accidental last (C#, C sharp).

(a)   When a note is altered by an accidental, it remains in effect for the remainder of the measure unless altered by another accidental.

Topic 1.1 Notation Fundamentals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   **Time Signatures** - Time signatures are placed after the key signature. A bar line is not placed between the time signature and the first note. Time signatures occur on the first line of music and at a change of meter.

        (1)   Use a standard block numeral style when writing time signatures.

        (2)   No dividing line should be drawn between the upper and lower numerals

    d.   **Ledger Lines** - Ledger lines are drawn with a single horizontal stroke. The distance between ledger lines should be the same as the distance between the printed staff lines.

    e.   **Noteheads** - Noteheads should be oval-shaped, slightly tilted, and clearly centered on the line, space, or ledger line.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   The size of the notehead is determined by the size of the staff.

    f.   **Stems** - Stems are drawn with a single vertical stroke.

    (1)   Stem length should be approximately one octave.

    (2)   For a single melodic line, all notes on the middle line and above are drawn with stems pointing downward from the left side of the notehead.

    (3)   For a single melodic line, all notes below the middle line are drawn with the stem pointing upward from the right side of the notehead.

    (4)   For notes on the center line, stems may go up or down depending on the musical context.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    g.   **Flags** - Flags are added after the stem is drawn by making a single pencil stroke, somewhat in the form of a lengthened *s curve*. Flags are always drawn to the right of the stem.

        (1)   **Eighth Notes** - Place the pencil at the tip (top) of the stem. Move downward tracing along the stem for a short distance and then move outward and finally back towards the stem (one motion).

        (2)   **Sixteenth Notes** - First draw an eighth note. Then draw another flag above the first flag following the same contour as closely as possible.

        (3)   When drawing flags for a downward stem, it may be easier to start at the highest point of the flag and draw it downward to connect with the stem.

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Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    h.   **Beams** - Link notes that normally use flags. Beams should generally follow the natural metrical scheme. Both simple and compound meters are usually beamed according to the unit of beat.

        (1)   Beam direction is determined by the first and last notes of the group to be beamed together. Often, it is easier to draw the first and last stems first, next draw the beam, and then draw the remaining stems as the final step.

        (2)   Beam location, above or below the staff (or noteheads), is determined by the stem direction of the majority of the notes.

        (3)   Beams should not extend over barlines.

        (4)   Beams should not extend over the second and third beat of a measure in quadruple meter.

Unit 1. MUSIC THEORY _____ **A-450-0010**

Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    i.   **Dots** - Dots are placed to the right of the notehead. For notes on a line, place the dot in the space immediately above the line.

    j.   **Ties** - Ties are drawn with a single curved pencil stroke extending from notehead to notehead (do not touch noteheads).

        (1)   Place ties on the notehead side of the notes.

        (2)   Place ties above the noteheads when tieing notes with different stem directions.

    k.   **Rests**

        (1)   **Whole Rest** - A whole rest is made with a horizontal pencil stroke below the 4th line and is always placed in the center of the measure.

Topic 1.1 Notation Fundamentals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

(2)   **Half Rest** - A half rest is made with a horizontal pencil stroke and is placed above the 3rd line in its normal metric position within the measure.

(3)   **Quarter Rest** - A quarter rest is made with three pencil strokes.

(4)   **Eighth Rest** - An eighth rest is made with three pencil strokes.

(5)   **Sixteenth Rest** - A sixteenth rest is made by first drawing an eighth rest and then adding one extra stroke.

l.   **Spacing** - The spacing of notes is normally in proportion to their rhythmic values. Visually divide each measure into equal segments (from beat 1 to beat 1 of following measure). The first beat in a measure is at least one notehead distance from the barline. Strive to write notes and rests on the segment of the beat to which they belong.

l.   Direct trainee to complete Assignment Sheet 1-1-4, Manuscript Techniques.

Topic 1.1 Notation Fundamentals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

5.   **Summary and Review**

    a.   Pitch notation

        (1)   Staves

        (2)   Clefs

        (3)   Pitch Nomenclature

            (a)   Octave designations above and below
                      middle C

    b.   Duration notation

    c.   Manuscript Technique

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.2 Meter   CLASS PERIODS: 1
                                                                                                                                       LAB PERIODS: 0
                                                                                                                                       PA PERIODS: 0

Enabling Objectives:

15.3   **DEFINE** beat, tempo, and meter

15.4   **DEFINE** metrical stress

15.5   **DEFINE** time signature

15.6   **RECOGNIZE** simple time signatures, and their unit of beat and divided beat

15.7   **RECOGNIZE** compound time signatures, and their unit of beat and divided beat

15.8   **RECOGNIZE** composite time signatures

15.9   **RECOGNIZE** related and equivalent meters

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

1.   Instruction Sheets
    a.   Review Meter, Outline Sheet 1–2–1
    b.   Review Meter, Assignment Sheet 1–2–2
    c.   Review Related and Equivalent Meters, Assignment Sheet 1–2–3

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.2 Meter

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the Lesson Topic Title and number.
	Refer to and direct trainee to refer to Outline Sheet 1-2-1, Meter, and review the enabling objectives.
2. **Beat** - Standard of measurement in most musical time. Beats are regularly recurring pulsations in music.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 3.
3. **Tempo** - Rate of progression of beats and beat combinations.	
4. **Meter** - Recurring pattern of accented and unaccented pulsations in music.	

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.2 Meter

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. **Metrical Stress** - Describes beat groupings (number of beats in a measure) and the division of the beat.	5. Illustrate metrical stress beat groupings (duple, triple, quadruple) on VAP board when discussion point is discussed.
a. **Duple** - Metrical stress is duple when beat groupings of two are established (two beats in a measure).	
b. **Triple** - Metrical stress is triple when beat groupings of three are established (three beats in a measure).	
c. **Quadruple** - Metrical stress is quadruple when beat groupings of four are established (four beats in a measure).	
6. **Simple Metrical Stress** occurs when the beat is normally divisible by two.	6. Illustrate simple time division of beat.
7. **Compound Metrical Stress** occurs when the beat is normally divisible by three.	7. Illustrate compound time division of beat.

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Topic 1.2 Meter

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

8.   **Time Signature** - A musical symbol which indicates
       metrical stress (meter) and unit of beat (notation). The time
       signature indicates how many beats will be in each measure
       and what note value will represent the beat or the divided
       beat.

       a.   A time signature is represented by two vertically   a.   Draw examples of each time signature on VAP
              arranged arabic numerals. The upper numeral   board when discussed.
              indicates metrical stress (meter, number of beats in
              the measure), and the lower numeral indicates the unit
              or division of the beat.

9.   **Simple Time Signatures** indicate the unit of beat is
       divisible by two (simple metrical stress).

       a.   The upper number in a simple time signature
              indicates the number of beats in a measure. This
              number is usually 2 (duple), 3 (triple), or 4
              (quadruple).

Topic 1.2 Meter

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. The lower number in simple time signatures is always 1, 2, 4, 8, 16, or 32. This number indicates the note value that is the unit of beat.	b. Refer trainee to Basic Music, NAVEDTRA 10244, page 3-5, Figure 3.4.
c. **Common Time (4/4)** - Represented by the symbol **C**.	
d. **Cut Time** (Alla Breve) - functions as 2/2 and is represented by the sign **?**.	
e. To determine the unit of beat with simple time signatures, look at the lower number. 1 indicates the whole note is the unit of beat; 2 - half note; 4 - quarter note; 8 - eighth note; etc.	

Topic 1.2 Meter

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
f. The division of beat may also be determined by the lower number. Since each note/rest is twice as long as the next smaller one, determine the next smaller note value from the note identified as the unit of beat to determine the division of beat. For example, in 4/4 the quarter note is the unit of beat. The next smaller note is the 8th note. The 8th note is the division of beat.	f. Distribute Instruction Sheet 1.2.A, Simple Meter (Front Page). Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
10. **Compound Time Signatures** indicate the unit of beat is divisible by three (compound metrical stress).	
a. The upper number in a compound time signature indicates the number of divisions of the beat within the measure. The upper number is usually 6 (duple), 9 (triple), or 12 (quadruple).	
b. The lower number in a compound time signature indicates note value that is the division of the beat. The lower number is always 2, 4, 8, 16, 32, or 64.	b. Refer to Basic Music, NAVEDTRA 10244, Chapter 3 page 3-6 Figure 3.6.

LESSON PLAN

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.2 Meter

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. The unit of beat in compound time is equal to three of the notes indicated by the lower number of the time signature (three divisions of the beat). To identify the unit of beat add three divisions of the beat together and determine their collective note value.	
d. The unit of beat in compound time will always be a dotted note value.	d. Direct trainee to complete Instruction Sheet 1.2.A., Compound Meter (Back Page). Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

11. **Composite (Complex) Meter** is a meter composed of unequal beat lengths.

    a. **Composite Time Signature Notation** - Composite time signatures are notated in three ways.

        (1) The lower numeral as the divided beat and the upper numeral as the sum of the divided beats.

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Topic 1.2 Meter

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   The lower numeral as the unit of beat and the upper numeral as a mixed numeral.

    (3)   The lower numeral as the divided beat and the upper numeral as the beat composites.

  b.   **Composite (Complex) Time Signatures** indicate the unit of beat is divisible by both two and three with the divided beats having the same duration.

          b.   Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 3 page 3-9 Figure 3.10.

    (1)   Composite Duple - 5/4

          (1)   Write composite time signatures on VAP board.

    (2)   Composite Triple - 7/8

    (3)   Composite Quadruple - 9/8

          (3)   Direct trainee to complete Assignment Sheet 1-2-2, Meter.

Topic 1.2 Meter

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
12. **Related Meters** are meters that have the same metrical stress but a different unit of beat.	12. Direct trainee to Basic Music, NAVEDTRA 10244, page 4-7.
a. To recognize related meters look at the upper and lower time signature numbers. The upper number is the same and the lower is different.	
13. **Equivalent Meters** are two different meters, one simple and one compound, that have the same number of beats per measure (beat grouping) and the same note to represent the divided beat.	13. Refer trainee to Basic Music, NAVEDTRA 10244, page 4-9, Figure 4.7 and Figure 4.8. Show additional examples of equivalent meters on VAP board.
	Direct trainee to complete Assignment Sheet 1-2-3, Related and Equivalent Meters.
14. **Summary and Review**	
a. Meter	

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Topic 1.2 Meter

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Metrical Stress

        (1)   Duple, Triple, and Quadruple

        (2)   Simple and Compound

    c.   Time Signatures

        (1)   Simple Time Signatures

        (2)   Compound Time Signatures

    d.   Composite Meter

    e.   Composite Time Signatures

Topic 1.2 Meter

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. Related Meters	
g. Equivalent Meters	

<p align="center">**LESSON PLAN**</p>

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.3 Tetrachords   CLASS PERIODS: 1
                                                                                                       LAB PERIODS: 0
                                                                                                       PA PERIODS: 0

Enabling Objectives:

                                   1.   Basic Music, NAVEDTRA 10244

15.10 **DEFINE** scale, interval, and tetrachord

C.   Training Materials Required:

15.11 **EXPLAIN** the use of tetrachords in constructing scales

                                   1.   Instruction Sheets

15.12 **CONSTRUCT** the four types of tetrachords
                                        a.   Review Tetrachords, Outline Sheet 1–3–1
                                        b.   Tetrachords, Assignment Sheet 1–3–2

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Topic 1.3 Tetrachords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the Lesson Topic Title and number.
	Refer trainee to Outline Sheet 1-3-1, Tetrachords, and review enabling objectives.
2. **Scale** - Graduated series of musical tones ascending or descending in order of pitch according to a specified interval scheme.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 5.
3. **Interval** - Difference in pitch between tones; relationship between two pitches.	
a. Two intervals used in scale construction and analysis are the half step (semitone) and the whole step (whole tone).	

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Topic 1.3 Tetrachords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   **Half Step** - Smallest interval used in Western music. The half step is represented on the piano by distance between any two adjacent keys. The distance from one key to the very next, white or black.

    (2)   **Whole Step** - Consists of two half steps.

4.   **Tetrachord** - Device used in the construction and analysis of scales. A tetrachord is a series of four tones on successive staff degrees with an interval of five half steps (P4) between the first and last tones.

5.   **Tetrachord Use** - Scales may be constructed by combining two tetrachords and a Link (L).

    a.   Link (L) - Always composed of two half steps (whole step).

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Topic 1.3 Tetrachords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   The Link (L) may be placed at the bottom, in the middle, or at the top of the scale.

6.   **Four Tetrachords Types**

    a.   **Major Tetrachord (M - 221)** - Composed of two half steps, two half steps, and one half step ascending on four successive staff degrees.

                 a.   Distribute Instruction Sheet 1.3.A., Major Tetrachord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    b.   **Minor Tetrachord (m - 212)** - Composed of two half steps, one half step, and two half steps ascending on four successive staff degrees.

                 b.   Distribute Instruction Sheet 1.3.B., Minor Tetrachord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    c.   **Natural Tetrachord (N - 122)** - Composed of one half step, two half steps, and two half steps on four successive staff degrees.

                 c.   Distribute Instruction Sheet 1.3.C., Natural Tetrachord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

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Topic 1.3 Tetrachords

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
d. **Harmonic Tetrachord (H - 131)** - Composed of one half step, three half steps, and one half step ascending on four successive staff degrees.	d. Distribute Instruction Sheet 1.3.D., Harmonic Tetrachord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

Direct trainee to complete Assignment Sheet 1-3-2, Tetrachords. |

7.   **Summary and Review**

a.   Scale

b.   Interval

c.   Tetrachords

Unit 1. MUSIC THEORY **A-450-0010**

Topic 1.4 Major Scales CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

15.13 **CONSTRUCT** a major scale in all keys

15.14 **DEFINE** key, tonic, and key signature

15.15 **LIST** the order of sharps and flats

15.16 **CONSTRUCT** and RECOGNIZE all major key
signatures

15.17 **CONSTRUCT** the circle of major keys (circle of fifths)

15.18 **DEFINE** enharmonic keys

15.19 **STATE** the names of scale degrees

15.20 **EXPLAIN** scale degree activity in a major scale

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. Basic Music, NAVEDTRA 10244

C. Training Materials Required:

1. Instruction Sheets
   a. Major Scales, Outline Sheet 1–4–1
   b. Major Scale Construction, Assignment Sheet 1–4–2
   c. Key Signatures, Assignment Sheet 1–4–3
   d. Circle of Fifths, Assignment Sheet 1–4–4
   e. Scale Degrees, Assignment Sheet 1–4–5

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Topic 1.4 Major Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the Lesson Topic Title and number.
	Refer trainee to Outline Sheet 1-4-1, Major Scales, and review enabling objectives.
2. When naming or referring to a major scale, specify the scale's first note (tonic) and major scale.	
3. **Major Scale** tetrachord formula is MLM (221 2 221).	3. Construct a major scale using the tetrachord formula (use accidentals) on the VAP board. After scale construction, write the key signature after a double bar to the right side of the scale.
a. Construct the lower tetrachord from a given note.	

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Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Construct the upper tetrachord a whole step above
        (Link) the top note of the lower tetrachord.

    c.   The major scale's half step/whole step relationship   c.   Distribute Instruction Sheet 1.4.A., Major Scale
        corresponds to a piano's white key scale from C to C.   Construction. Direct trainees to complete the
        instruction sheet in class. Observe and provide
        assistance as needed/requested.

        Direct trainee to complete Assignment Sheet 1-4-2,
        Major Scale Construction.

4.   **Tonic** - The first scale degree of a scale. Primary pitch to
    which other pitches relate.

5.   **Key** - Refers to interval relationships which establish one   5.   Direct trainee to Basic Music, NAVEDTRA 10244,
    pitch as the tonic.   Chapter 6.

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Topic 1.4 Major Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. **Key Signature** - Pattern or arrangement of sharps and flats (or the absence of both) that appears at the beginning of a staff that defines the pitches utilized (indicates which pitches are consistently raised or lowered). An arrangement of chromatic signs which indicates the key.	
7. **Order of Sharps**: F$^\#$, C$^\#$, G$^\#$, D$^\#$, A$^\#$, E$^\#$, B$^\#$.	7. Write the order of sharps on VAP board.
8. **Sharp Key Signatures** - There are seven key signatures using sharps. The order of sharp major keys are: G, D, A, E, B, F$^\#$, C$^\#$.	8. Write the seven major sharp key signatures on VAP board.
a. The name of sharp major keys may be found by going up a half step from the last sharp.	
9. **Order of Flats**: B$^\flat$, E$^\flat$, A$^\flat$, D$^\flat$, G$^\flat$, C$^\flat$, F$^\flat$.	9. Write the order of flats on VAP board.
10. **Flat Key Signatures** - There are also seven key signatures using flats. The order of flat major keys - F, B$^\flat$, E$^\flat$, A$^\flat$, D$^\flat$, G$^\flat$, C$^\flat$.	10. Write the seven major flat key signatures on VAP board.

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Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Except for F major, the name of a flat major key is the same as the name of the next-to-last flat.

    a.   Distribute Instruction Sheets 1.4.B., Major Scale and Key Signature Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

        Direct trainee to complete Assignment Sheet 1-4-3, Key Signatures.

11.   **Circle of Major Keys** (Circle of Fifths) - All 12 pitch names (keys) starting with C arranged in a circle in such a way that when proceeding clockwise any pair of adjacent pitch names represents the interval of an ascending perfect fifth (C-G-D-A-E-B-F$^\#$-C$^\#$-etc.). Likewise, when proceeding counter clockwise any pair of adjacent pitch names represents the interval of a descending perfect fifth (C-F-B^b-E^b-A^b-D^b-G^b-C^b).

    a.   When constructing a Circle of Major Keys (Circle of Fifths) each pitch name represents the major key. Proceeding clockwise - sharp keys. Proceeding counterclockwise - flat keys.

    a.   Draw a circle of fifths on VAP board.

Topic 1.4 Major Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

(1)   Beginning with C and proceeding clockwise, the number of sharps in each succeeding key increases by one.

(2)   Beginning with C and proceeding counterclockwise the number of flats of each successive key increases by one.

12.   **Enharmonic Keys** - Keys that have different names but sound the same (keys that are one and the same yet spelled differently).

a.   The practical enharmonic major keys are: B major (5 #s) and C^b major (7bs); F$^#$ major (6#s) and G^b major (6bs); C$^#$ major (7#s) and D^b major (5bs).

b.   By using one of the enharmonic keys, it's possible to start on C major and travel around the circle of fifths in either direction and return to C major.

b.   Direct trainee to complete Assignment Sheet 1-4-4, Circle of Fifths.

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Topic 1.4 Major Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
13. **Scale Degrees** are numbered positions of individual pitches within a scale. Each pitch of a scale functions in a particular way with respect to the others. Scale degrees are both numbered and named.	13. Write a major scale on the VAP Board and label scale degrees.

      a.   1 - Tonic

      b.   2 - Supertonic

      c.   3 - Mediant

      d.   4 - Subdominant

      e.   5 - Dominant

      f.   6 - Submediant

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Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    g.   7 - Subtonic (minor 7th)/Leading Tone (major 7th)

14.   **Scale Degree Activity in a Major Scale**

    a.   **Stable Tone** - Tones that show a tendency towards being at rest.

        (1)   Tonic (1)

        (2)   Mediant (3)

        (3)   Dominant (5)

    b.   **Active Tones** - Tones that want to move.

        (1)   Supertonic (2)

Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (2)   Subdominant (4)

      (3)   Submediant (6)

      (4)   Leading Tone (7)

   c.   **Tendency Tones** - Active tones that exhibit a strong
       pull to a specific pitch. Tendency tones pull to stable
       scale degrees by half step motion.

      (1)   Subdominant (4) pulls to the mediant (3)

      (2)   Leading tone (7) pulls to the tonic (1)   (2)   Direct trainee to complete Assignment Sheet
                                                                     1-4-5, Scale Degrees.

15.   **Summary and Review**

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Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     a.   Major scale construction

     b.   Key

     c.   Key Signature (defined)

     d.   Order of sharps and flats

     e.   Major key signature construction and recognition

     f.   Circle of major keys (circle of fifths)

     g.   Enharmonic keys

     h.   Scale degree names

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Topic 1.4 Major Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     i.   Major scale degree activity

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Topic 1.5 Minor Scales   CLASS PERIODS: 1

LAB PERIODS: 0

PA PERIODS: 0

Enabling Objectives:

15.21 **CONSTRUCT** a natural minor scale in all keys

15.22 **CONSTRUCT** and RECOGNIZE all minor key signatures

15.23 **CONSTRUCT** the circle of minor keys

15.24 **CONSTRUCT** a harmonic minor scale in all keys

15.25 **CONSTRUCT** a melodic minor scale in all keys

15.26 **DESCRIBE** scale degree activity of minor scales

15.27 **RECOGNIZE** relative keys

15.28 **RECOGNIZE** parallel keys

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Minor Scales, Outline Sheet 1–5–1
        b.   Natural Minor Scales, Assignment Sheet 1–5–2
        c.   Circle of Minor Keys, Assignment Sheet 1–5–3
        d.   Harmonic Minor Scales, Assignment Sheet 1–5–4
        e.   Melodic Minor Scales, Assignment Sheet 1–5–5
        f.   Relative and Parallel Keys, Assignment Sheet 1–5–6

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.5 Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the Lesson Topic Title and number.
	Refer trainee to Outline Sheet 1-5-1, Minor Scales, and review enabling objectives.
2. There are three commonly used forms of the minor scale: natural, harmonic, and melodic. These three forms share the same key signatures.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 7.
3. **Natural minor scale**'s tetrachord formula is mLN (212 2 122).	3. Construct a natural minor scale using the tetrachord formula (use accidentals) on the VAP board. After scale construction, write the key signature.

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Topic 1.5 Minor Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   The scale's interval relationship corresponds to a
        white key scale from A to A on the keyboard
        (submediant to submediant any major scale).

4.   **Minor Key Signature Construction and Recognition**

    a.   There are seven minor key signatures using sharps.   a.   Write the seven sharp minor key signatures on VAP
        The order of sharp minor keys are: e (1#), b (2#s), $f^{\#}$ board.
        (3#s), $c^{\#}$ (4#s), $g^{\#}$ (5#s), $d^{\#}$ (6#s), and $a^{\#}$ (7#s).

    b.   There are seven minor key signatures using flats. The   b.   Write the seven flat minor key signatures on VAP
        order of flat minor keys are: d (1b), g (2bs), c (3bs), f   board.
        (4bs), b^{b} (5bs), e^{b} (6bs), and a^{b} (7bs).

        Distribute Instruction Sheet 1.5.A., Natural Minor
        Scale Construction. Direct trainees to complete the
        instruction sheet in class. Observe and provide
        assistance as needed/requested.

        Direct trainee to complete Assignment Sheet 1-5-2,
        Natural Minor Scales.

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.5 Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. **Circle of minor keys** - Since the natural, harmonic, and melodic minor scales share the same key signatures, we construct only one circle of fifths for all three forms of the scale.	
a. All 12 pitch names (minor keys) starting with A are arranged in a circle in such a way that when proceeding clockwise any pair of adjacent pitch names represent the interval of an ascending perfect 5th (a-e-b-f#-c#-g#-d#-a#). When proceeding counterclockwise any pair of adjacent pitch names represents the interval of a descending 5th (a-d-g-c-f-b^b-e^b-a^b).	a. Construct a circle of minor keys on the VAP board.
b. Each pitch name represents the minor key. Proceeding clockwise - sharp keys. Proceeding counterclockwise - flat keys.	
6. **Enharmonic minor keys** - The practical enharmonic minor keys are: g# minor (5#s) and a^b minor (7bs); d# minor (6#s) and e^b minor (6bs); and a# minor (7#s) and b^b minor (5bs).	6. Direct trainee to complete Assignment Sheet 1-5-3, Circle of Minor Keys.

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Topic 1.5 Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
7. **Harmonic minor scale**'s tetrachord formula is mLH (212 2 131).	7. Construct a harmonic minor scale using the tetrachord formula (use accidentals) on the VAP board. After scale construction, write the key signature. Distribute Instruction Sheet 1.5.B., Harmonic Minor Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-5-4, Harmonic Minor Scales.
8. **Melodic minor scales** have an ascending and descending tetrachord formula.	
a. *Ascending* melodic minor scale's tetrachord formula is mLM (212 2 221).	a. Construct an *ascending* melodic minor scale using the tetrachord formula (use accidentals) on the VAP board. After scale construction, write the key signature.

Topic 1.5 Minor Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

b.   *Descending* melodic minor scale's tetrachord formula   b.   Construct a de*scending* melodic minor scale using
is NLm (122 2 212).   the tetrachord formula (use accidentals) on the VAP
board. After scale construction, write the key
signature.

Distribute Instruction Sheet 1.5.C., Melodic Minor
Scale Construction. Direct trainees to complete the
instruction sheet in class. Observe and provide
assistance as needed/requested.

Direct trainee to complete Assignment Sheet 1-5-5,
Melodic Minor Scales.

9.   **Scale degree activity** of minor scales utilizes the same
concepts of major scale degree activity.

a.   Stable tones are the tonic (1), mediant (3), and the
dominant (5).

b.   Active tones are the supertonic (2), subdominant (4),
submediant (6), and subtonic (7).

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Topic 1.5 Minor Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   Tendency tones occur when there is a half step relationship between an active tone and a stable tone. Tendency tones pull to stable tones by half step motion. Therefore, tendency tones are different for each minor scale type.

10.   **Relative Keys** - Keys having the same key signature (Occurs when a major key and minor key share the same key signature).

    a.   To identify the relative minor of a major key, descend three half steps on three successive staff degrees, or determine the sixth scale degree (submediant) of the major scale.

    b.   To identify the relative major of a minor key, ascend three half steps, or determine the third scale degree (mediant) of the minor scale.

11.   **Parallel Keys** - Keys that share the same tonic.

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Topic 1.5 Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a. To recognize parallel keys, identify the major scale and minor scale that share the same tonic.	
b. Key signatures of parallel keys are predictable: the minor key will have three more flats than its parallel major; the major key will have three less flats than its parallel minor.	b. Direct trainee to complete Assignment Sheet 1-5-6, Relative and Parallel Keys.

12. **Summary and Review**

    a. Natural minor scale

    b. Minor key signature construction and recognition

    c. Circle of minor keys

    d. Harmonic minor scale

Topic 1.5 Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
e. Melodic minor scale	
f. Scale degree activity of minor scales	
g. Relative keys	
h. Parallel keys	

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Topic 1.6 Modal Scales   CLASS PERIODS: 1
                                                                                        LAB PERIODS: 0
                                                                                        PA PERIODS: 0

Enabling Objectives:

15.29 **DEFINE** modal scales

15.30 **EXPLAIN** the relationship of modes and major scale
          degrees

15.31 **CONSTRUCT** modal scales in all keys

15.32 **RECOGNIZE** modal scales

Trainee Preparation Materials:

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

     1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

     1.   Instruction Sheets
          a.   Modal Scales, Outline Sheet 1–6–1
          b.   Modal Scales, Assignment Sheet 1–6–2

Topic 1.6 Modal Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-6-1, Modal Scales, and review enabling objectives.
2. **Modal Scales** - Scales of eight tones, with specified interval schemes, that occur naturally within an octave.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 8.
3. When naming or referring to a mode, specify the mode's tonic, and then determine its corresponding Greek name (Ionian, Dorian, etc.).	

Topic 1.6 Modal Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
4. **Mode/Major Scale Degree Relationship** - There are seven modes that occur naturally within the major scale with one mode starting on each of the seven scale degrees (1 - Ionian, 2 - Dorian, 3- Phrygian, etc.). A mode shares the same key signature as its relative (parent) major scale.	4. Construct a two octave C Major scale on the VAP board and indentify each mode within the relative/parent scale.

5.   Each mode occurs (is constructed) on a specific scale degree of the relative major scale . To help with mode construction and analyzation tetrachord formulas may also be used.

    a.   **Ionian** (MLM 221-2-221) - Identical to the major scale. Occurs/constructed on the first scale degree, tonic, of the relative major scale.

       (1)   Interval relationship corresponds to a white key scale from C to C on a keyboard.

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Topic 1.6 Modal Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. **Dorian** (mLm 212-2-212) - Occurs/constructed on the second scale degree, supertonic, of the relative major scale.	b. Construct several Dorian scales on the VAP board utilizing different key signatures. Emphasize that Dorian modal scales are constructed on the 2nd scale degree of the relative/parent major scale.
(1) Interval relationship corresponds to a white key scale from D to D on a keyboard.	(1) Play a Dorian scale on the keyboard.
(2) Minor sounding mode with a lowered mediant (b3) and a subtonic (b7) when compared to its parallel major scale. Has a raised submediant (#6) when compared to its parallel natural minor scale.	(2) Distribute Instruction Sheet 1.6.A., Dorian Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
c. **Phrygian** (NLN 122-2-122) - Occurs/constructed on the third scale degree, mediant, of the relative major scale.	c. Construct several Phrygian scales on the VAP board utilizing different key signatures. Emphasize that Phrygian modal scales are constructed on the 3rd scale degree of the relative/parent major scale.

Topic 1.6 Modal Scales

<table>
<tr><td>**DISCUSSION POINT**</td><td>**RELATED INSTRUCTOR ACTIVITY**</td></tr>
<tr>
<td>(1)   Interval relationship corresponds to a white key scale from E to E on a keyboard.</td>
<td>(1)   Play a Phrygian scale on the keyboard.</td>
</tr>
<tr>
<td>(2)   Minor sounding mode with a lowered supertonic (b2) , lowered mediant (b3), lowered submediant (b6), and subtonic (b7) when compared to its parallel major scale. Has a lowered supertonic (b2) when compared to its parallel natural minor scale.</td>
<td>(2)   Distribute Instruction Sheet 1.6.B., Phrygian Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.</td>
</tr>
<tr>
<td>d.   **Lydian** (LMM 2-221-221) - Occurs/constructed on the fourth scale degree, subdominant, of the relative major scale.</td>
<td>d.   Construct several Lydian scales on the VAP board utilizing different key signatures. Emphasize that Lydian modal scales are constructed on the 4th scale degree of the relative/parent major scale.</td>
</tr>
<tr>
<td>(1)   Interval relationship corresponds to a white key scale from F to F on a keyboard.</td>
<td>(1)   Play a Lydian scale on the keyboard.</td>
</tr>
</table>

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Topic 1.6 Modal Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) Major sounding mode with a raised subdominant (#4) when compared to its parallel major scale.	(2) Distribute Instruction Sheet 1.6.C., Lydian Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
e. **Mixolydian** (MML 221-221-2 or MLm 221-2-212) - Occurs/constructed on the fifth scale degree, dominant, of the relative major scale.	e. Construct several Mixolydian scales on the VAP board utilizing different key signatures. Emphasize that Mixolydian modal scales are constructed on the 5th scale degree of the relative/parent major scale.
(1) Interval relationship corresponds to a white key scale from G to G on a keyboard.	(1) Play a Mixolydian scale on the keyboard.
(2) Major sounding mode with a subtonic (b7) when compared to its parallel major scale.	(2) Distribute Instruction Sheet 1.6.D., Mixolydian Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

Topic 1.6 Modal Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. **Aeolian** (mLN 212-2-122) - Identical to the natural minor scale. Occurs/constructed on the sixth scale degree, submediant, of the relative major scale.	f. Construct several Aeolian scales on the VAP board utilizing different key signatures. Emphasize that Aeolian modal scales are constructed on the 6th scale degree of the relative/parent major scale.
(1) Interval relationship corresponds to a white key scale from A to A on a keyboard.	
g. **Locrian** (NNL 122-122-2) - Occurs/constructed on the seventh scale degree, leading tone, of the major scale.	g. Construct several Locrian scales on the VAP board utilizing different key signatures. Emphasize that Locrian modal scales are constructed on the 7th scale degree of the relative/parent major scale.
(1) Interval relationship corresponds to a white key scale from B to B on a keyboard.	(1) Play a Locrian scale on the keyboard.

Topic 1.6 Modal Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) An unstable mode that exhibits tendencies for movement. Has a lowered supertonic (b2), lowered mediant (b3), lowered dominant (b5), lowered submediant (b6), and subtonic (b7) (only the subdominant remains unaltered) when compared to its parallel major scale.	(2) Distribute Instruction Sheet 1.6.E., Locrian Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
	Direct trainee to complete Assignment Sheet 1-6-2, Modal Scales, pages 1 thru 4.

6.   **To recognize modal scales:**

    a.   Identify the major key signature

b. Identify the tonic of the modal scale and determine its relationship to the major key signature's scale degree	b. Write several modes on the VAP board using key signatures, accidentals, and/or both to illustrate the various forms in which modes may occur.

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Topic 1.6 Modal Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Determine the mode's name based on the scale degree that the mode occurs (3rd - Phrygian).	c. Distribute Instruction Sheet 1.6.F., Modal Scale Identification. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-6-2, Modal Scales, pages 5 & 6.

7.   **Summary and Review**

a.   Modal Scales

b.   Modal Scale Construction

c.   Ionian

d.   Dorian

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Topic 1.6 Modal Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    e.   Phrygian

    f.   Lydian

    g.   Mixolydian

    h.   Aeolian

    i.   Locrian

    j.   Mode/Major Scale Degree Relationship

    k.   Modal Scale Recognition

<p style="text-align:center">**LESSON PLAN**</p>

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales   CLASS PERIODS: 1
                                                                                                                        LAB PERIODS: 0
                                                                                                                          PA PERIODS: 0

Enabling Objectives:

15.33 **DEFINE** chromatic, whole tone, and pentatonic scales

15.34 **CONSTRUCT** chromatic, whole tone, and pentatonic
          scales

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Chromatic, Whole Tone, and Pentatonic Scales,
            Outline Sheet 1–7–1
        b.   Chromatic, Whole Tone, and Pentatonic Scales,
            Assignment Sheet 1–7–2

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-7-1, Chromatic, Whole Tone, and Pentatonic Scales, and review enabling objectives.
2. **Chromatic scale** is a thirteen note scale (including the octave) that contains all twelve pitches in an octave. All pitches of the chromatic scale are a half step apart (consists entirely of half steps).	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 9.
a. Chromatic scale cannot be analyzed using tetrachord formulas.	

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

3.   **Chromatic Scale Construction**

   a.   The name of the chromatic scale is the first note of
            the scale regardless of the key signature.

   b.   Write the twelve pitches that occur within the octave.
            Any pitch requiring an accidental is written as a
            chromatic alteration of the previous pitch.

   (1)   The ascending chromatic scale treats all   (1)   Construct an ascending chromatic scale.
            accidentals as sharps or cancellations of the key
            signature.

   (2)   The descending chromatic scale treats all   (2)   Construct a descending chromatic scale.
            accidentals as flats or cancellations of the key
            signature.

   c.   Avoid double sharps and flats.

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    d.   Key signatures determine how a chromatic scale will be notated. A chromatic scale may be noted differently depending on the key signature.

    d.   Construct several ascending and descending chromatic scales using different key signatures.

        Distribute Instruction Sheet 1.7.A., Chromatic Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

4.   **Whole tone scale** is a scale consisting entirely of whole tones (whole steps). There are seven pitches (including the octave).

    a.   Whole tone scale can not be analyzed using tetrachord formulas.

5.   **Whole Tone Scale Construction**

    a.   The name of the whole tone scale is the first note of the scale.

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Whole tone scale formula is 2 2 2 2 2 2.	b. Construct a whole tone scale on the VAP board.
c. The key signature will determine the notation of the scale.	
d. One staff degree will not contain a note (may occur anywhere within the scale).	
e. Accidentals are required to maintain the whole step relationship throughout the scale.	e. Distribute Instruction Sheet 1.7.B., Whole Tone Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-7-2, Chromatic, Whole Tone, and Pentatonic Scales, pages 1 thru 3.

6.   **Pentatonic Scale** is a scale consisting of five pitches. There are two common pentatonic scales: *pentatonic major* and *pentatonic minor*.

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Pentatonic scales cannot be analyzed using tetrachord
           formulas.

    b.   No half steps occur in either form.

7.   **Pentatonic Scale Construction**

    a.   The name of a pentatonic scales is the first note of the
           scale.

    b.   *Pentatonic major scale* occurs naturally within a   b.   Construct several pentatonic major scales.
           major scale. The scale consists of the tonic,
           supertonic, mediant, dominant, submediant (1st, 2nd,
           3rd, 5th, 6th, and 8th scale degrees) of its parallel
           major scale.

                                        Distribute Instruction Sheet 1.7.C., Pentatonic
                                        Major Scale Construction. Direct trainees to
                                        complete the instruction sheet in class. Observe
                                        and provide assistance as needed/requested.

Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. *Pentatonic minor scale* may be constructed by using the natural minor scale as its basis. The pentationic minor scale contains the tonic, mediant, subdominant, dominant, and subtonic of its parallel natural minor scale. When compared to its parallel major scale, the pentatonic minor scale contains the tonic, lowered mediant, subdominant, dominant, and subtonic (1, b3, 4, 5, b7).	c. Construct several pentatonic minor scales.
	Distribute Instruction Sheet 1.7.D., Pentatonic Minor Scale Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
	Direct trainee to complete Assignment Sheet 1-7-2, Chromatic, Whole Tone, and Pentatonic Scales, pages 4 & 5.

8.   **Summary and Review**

a.   Chromatic Scale

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Topic 1.7 Chromatic, Whole Tone, and Pentatonic Scales

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Whole Tone Scale

    c.   Pentatonic Scales

        (1)   Pentatonic Major

        (2)   Pentatonic Minor

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.8 Intervals   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

15.35 **DEFINE** interval

15.36 **DEFINE** harmonic and melodic intervals

15.37 **DEFINE** simple and compound intervals

15.38 **DEFINE** diatonic and chromatic intervals

15.39 **EXPLAIN** how intervals are named

15.40 **LIST** the qualities of intervals

15.41 **RECOGNIZE** intervals by name and quality

15.42 **EXPLAIN** interval quality relationships

15.43 **DEFINE** enharmonic interval

15.44 **CONSTRUCT** simple and compound intervals

15.45 **INVERT** simple intervals

15.46 **LIST** the qualities of inverted simple intervals

15.47 **COMPOUND** intervals

15.48 **REDUCE** intervals

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Basic Music, NAVEDTRA 10244

Topic 1.8 Intervals

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Intervals, Outline Sheet 1–8–1
        b.   Intervals, Assignment Sheet 1–8–2
        c.   Interval Construction, Assignment Sheet 1–8–3
        d.   Inverting, Compounding, and Reducing
            Intervals, Assignment Sheet 1–8–4

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Topic 1.8 Intervals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-8-1, Intervals, and review enabling objectives.
2. **Interval** - The difference in pitch between two notes.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 10.
3. **Harmonic Interval** - Notes performed at the same time.	
4. **Melodic Interval** - Notes performed successively.	

NOTE: Method of measuring intervals is the same for both harmonic and melodic intervals.

Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

5.   **Simple Intervals** - Intervals that are an octave or less (an octave is two pitches with the same pitch names and the higher of whose frequencies is twice the lower).

6.   **Compound Intervals** - Intervals that are a ninth or more.

7.   **Diatonic Intervals** - Intervals are *diatonic* when both the upper and lower notes of the interval are in the key.

8.   **Chromatic Intervals** - Intervals are *chromatic* when either of the notes are foreign to the key.

9.   **Naming Intervals** - There are two parts to an interval's name.

      a.   **Numeric** - The number of letter names or successive staff degrees that the interval encompasses.

      a.   Write a C major scale on the VAP board. Label notes with scale degrees (Tonic, 2, 3, 4, 5, 6, 7, 8) Next, illustrate the interval naming convention. Change tonic label to unison and 8 label to octave. Discuss each interval (The distance from C to D is a 2nd; C to E is a 3rd; etc.).

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Topic 1.8 Intervals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
	Display melodic and harmonic intervals with numeric names.
b. **Quality** - (quality is like an adjective) Describes by one of five terms: Perfect, Major, Minor, Augmented, Diminished.	
10. **To identify an interval by name**, measure the distance of the interval from the bottom note to the top note. Intervals are always counted upwards using the scale of the lowest note.	10. Illustrate the interval identification process on the VAP board.
a. The major scale may be used as the basis to determine pitch distance, and perfect and major quality. When the *upper note* of the interval is diatonic to the major scale of the lower note the interval is perfect or major.	
b. If the *upper note* of the interval is chromatic to the major scale of the lower note care must be taken in determining whether the note has been raised or lowered (augmented or diminished).	

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Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

11.   **Qualities of Intervals**

     a.   **Perfect Intervals**

          (1)   Perfect Unison or Perfect Prime (P1) - Same pitch.

          (2)   Perfect Fourth (P4) - Consists of 5 half steps. Difference between the tonic and 4th scale degree of major scale.

          (3)   Perfect Fifth (P5) - Consists of 7 half steps. Difference between the tonic and 5th scale degree of major scale.

          (4)   Perfect Octave (P8) - Consists of twelve half steps.

(4)   Distribute Instruction Sheet 1.8.A., Perfect Interval Identification, and direct trainees to complete in class.   Observe and provide assistance as needed/requested.

Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. **Major Intervals**	
(1) Major Second (Maj 2) - Consists of 2 half steps. Difference between the tonic and 2nd scale degree of a major scale.	
(2) Major Third (Maj 3) - Consists of 4 half steps. Difference between the tonic and 3rd scale degree of a major scale.	
(3) Major Sixth (Maj 6) - Consists of 9 half steps. Difference between the tonic and 6th scale degree of a major scale.	
(4) Major Seventh (Maj 7) - Consists of 11 half steps. Difference between the tonic and 7th scale degree of a major scale.	(4) Distribute Instruction Sheet 1.8.B, Major Interval Identification and direct trainees to complete in class. Observe and provide assistance as needed/requested.

Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

c.   **Minor Intervals** - Minor intervals occur when major intervals are made a half step smaller without altering its numerical name.

(1)   Minor Second (min 2) - Consists of 1 half step.

(2)   Minor Third (min 3) - Consists of 3 half steps.

(3)   Minor Sixth (min6) - Consists of 8 half steps.

(4)   Minor Seventh (min 7) - Consists of 10 half steps.

(4)   Distribute Instruction Sheet 1.8.C, Minor Interval Identification and direct trainees to complete in class. Observe and provide assistance as needed/requested.

d.   **Augmented Intervals** - Augmented intervals occur when a perfect or major interval is made greater by a half step with out changing the numerical name.

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Topic 1.8 Intervals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Augmented Prime (Aug 1) - Consists of 1 half
            step.

     (2)   Augmented Fourth (Aug 4) - Consists of 6 half
            steps.

     (3)   Augmented Fifth (Aug 5) - Consists of 8 half
            steps.

     (4)   Augmented Octave (Aug 8) - Consists of 13
            half steps.

     (5)   Augmented Second (Aug 2) - Consists of 3 half
            steps.

     (6)   Augmented Third (Aug 3) - Consists of 5 half
            steps.

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Topic 1.8 Intervals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (7)   Augmented Sixth (Aug 6) - Consists of 10 half steps.

     (8)   Augmented Seventh (Aug 7) - Consists of 12 half steps.

    e.   **Diminished Intervals** - Diminished intervals occur when a perfect or a minor interval is made a half step smaller without changing its numerical name.

     (1)   Diminished Fourth (dim 4) - Consists of 4 half steps.

     (2)   Diminished Fifth (dim 5) - Consists of 6 half steps.

     (3)   Diminished Octave (dim 8) - Consists of 11 half steps.

Topic 1.8 Intervals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(4)   Diminished Second (dim 2) - Consists of 1 half
        step.

(5)   Diminished Third (dim 3) - Consists of 2 half
        steps.

(6)   Diminished Sixth (dim 6) - Consists of 7 half
        steps.

(7)   Diminished Seventh (dim 7) - Consists of 9   (7)   Distribute Instruction Sheet 1.8.D,
        half steps.   Augmented and Diminished Interval
                                                                    Identification and direct trainees to complete
                                                                    in class. Observe and provide assistance as
                                                                    needed/requested.

12.   **Interval Quality Relationships** - Intervals may be made   12.   Refer trainee to Basic Music, NAVEDTRA 10244,
      smaller or larger without changing the interval's numerical   Chapter 10 page 10 - 10, Figure 10.11.
      name. The quality however, will change in a predictable
      manner.

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Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. When a perfect or major interval is made a half step larger without changing the numerical name, the interval becomes *augmented.*	
b. When a perfect or minor interval is made a half step smaller without changing the numerical name, the interval becomes *diminished.*	
13. **Enharmonic Intervals** - Intervals that sound the same but have different names (written differently). Enharmonic intervals have the same number of half steps. Examples of enharmonic intervals include: Aug 4 & Dim 5; Min 3 & Aug 2; etc.	13. Distribute Instruction Sheet 1.8.E, Interval Identification. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
	Direct trainee to complete Assignment Sheet 1-8-2, Intervals.
14. **To construct simple and compound intervals:**	
a. Write the given note on its staff degree.	

Topic 1.8 Intervals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Identify the interval's numerical name and measure the interval's distance by counting successive staff degrees from the given note (may be ascending or descending).	
c. Write the identified note on its staff degree.	
d. Determine the written interval's quality and add any required chromatic alterations.	d. Distribute Instruction Sheet 1.8.F, Interval Construction (Above Given Pitch). Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
	Distribute Instruction Sheet 1.8.G, Interval Construction (Below Given Pitch). Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
	Direct trainee to Assignment Sheet 1-8-3, Interval Construction.
15. **Inversion** is the process of changing the position of the notes in a simple interval.	

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Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

16. **A simple interval is inverted** by placing the lower note above the upper note by raising the lower note up an octave, or by placing upper note below the lower note by lowering the upper note an octave (moving the lower note up an octave or the upper note down an octave).

NOTE: Three simple intervals do not invert: the perfect prime, perfect octave, and augmented octave.

17. **The names of inverted simple intervals** are predictable. The sum of the interval and its inversion is always *nine*.

NOTE: The new name may also be identified by subtracting the old numeric name from 9.

a.   1 becomes 8 (when inverted)

b.   2 becomes 7

c.   3 becomes 6

Topic 1.8 Intervals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

    d.   4 becomes 5

    e.   5 becomes 4

    f.   6 becomes 3

    g.   7 becomes 2

    h.   8 becomes 1

18.   **The qualities of inverted simple intervals** are also
        predictable:

    a.   perfect remains perfect (when inverted)

    b.   major becomes minor

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. minor becomes major	
d. augmented becomes diminished	
e. diminished becomes augmented	e. Distribute Instruction Sheet 1.8.H, Inverting Simple Intervals. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

19. **Compounding and reducing** are also methods of changing the relative position of the notes in an interval.

20. **Compounding** is accomplished by moving the upper note of an interval up one or more octaves, or by moving the lower note down one or more octaves. When compounding the interval name changes while the quality stays the same. Compounding may continue indefinitely.

Topic 1.8 Intervals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

a.   To compound an interval, *add the number seven* to the interval's name for each octave displacement. For example, a Maj 2 when compounded one octave becomes a Maj 9 (2 + 7 = 9).

21.   **Reducing intervals** may be thought of as just the opposite. *Reducing* is accomplished by moving the upper note of a compound interval down one or more octaves, or by moving the lower note up one or more octaves. When reducing the interval name changes while the quality stays the same. Reducing may continue only until the interval becomes simple.

a.   To reduce an interval, *subtract the number seven* from the name of the interval. For example, a Maj 13 when reduced one octave becomes a Maj 6 (13 - 7 = 6).

a.   Distribute Instruction Sheet 1.8.I, Compounding and Reducing Intervals. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

Direct trainee to complete Assignment Sheet 1-8-4, Inverting, Compounding, and Reducing Intervals.

22.   **Summary and Review**

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Topic 1.8 Intervals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Interval

    b.   Harmonic and Melodic Intervals

    c.   Simple and Compound Intervals

    d.   Diatonic and Chromatic Intervals

    e.   Naming of Intervals (Numeric and Quality)

    f.   Qualities of Intervals

    g.   Interval Recognition

    h.   Interval Quality Relationship

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Topic 1.8 Intervals

  DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    i.   Enharmonic Intervals

    j.   Interval Construction

    k.   Inverting Simple Intervals

    l.   Qualities of Inverted Simple Intervals

    m.   Compounding and Reducing Intervals

<div align="center">**LESSON PLAN**</div>

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.9 Transposition   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

15.49 **DEFINE** transposition

15.50 **TRANSPOSE** music by scale degree, interval, and
change of key signature

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

    1.   Instruction Sheets
       a.   Transposition, Outline Sheet 1–9–1
       b.   Transposition, Assignment Sheet 1–9–2

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Topic 1.9 Transposition

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-9-1, Transposition, and review enabling objectives.
2. **Transposition** is rewriting or performing music at a pitch other than the original (process of moving notes to a specific higher or lower pitch level).	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 13.
a. Music is often transposed to accommodate the ranges of singers.	

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Topic 1.9 Transposition

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

      b.   Instrumentalists playing an instrument at one pitch may be required to transpose to perform a part written in another pitch. For example, a Bb trumpet player may be required to transpose in order to perform from a part written for a C or D trumpet.

      c.   Pitch relationships must remain intact during transposition.

3.   **Transpose by Scale Degree**

      a.   Transposing by Scale Degree is the most direct means of transposition.

      b.   Identify and write down the scale degree numbers of all notes in the original key (write scale degree numbers below the original key's staff).

      c.   Write the new key signature.

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Topic 1.9 Transposition

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
d. Write scale degrees in the new key signature.	d. Distribute Instruction Sheet 1.9.A., Transposition by Scale Degree. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
4. **Transpose by Interval**	
a. Transposing by Interval helps increase accuracy in music that has many accidentals, where there is a complex key relationship between the original and new key, or when there are complex scale degree relationships.	
b. Identify and write the new key signature	
c. Write each note the same interval above or below the original.	c. Distribute Instruction Sheet 1.9.B., Transposition by Interval. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

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Topic 1.9 Transposition

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

5. **Transpose by Key Signature**

    a.   Transposing by Key Signature is only utilized when the transposition desired is a *half step higher or lower* than the original key and the *notes remain on the same staff degrees.*

    b.   Write the new key signature.

    c.   Write the notes on the same staff degrees and correct accidentals to keep pitch relationships intact.

    NOTE: Care must be taken when writing accidentals in the new key to ensure pitch relationships remain intact. The same accidentals will not be used in the transposed key.

    c.   Distribute Instruction Sheet 1.9.C., Transposition by Key Signature. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    Direct trainee to complete Assignment Sheet 1-9-2, Transposition.

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Topic 1.9 Transposition

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

6.   **Summary and Review**

        a.   Transposition

        b.   Transposition by Scale Degree

        c.   Transposition by Interval

        d.   Transposition by Key Signature

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.10 Triadic Chords   CLASS PERIODS: 1
                                                                                 LAB PERIODS: 0
                                                                                 PA PERIODS: 0

Enabling Objectives:

15.51 **DEFINE** chords and triads

15.53 **CONSTRUCT** & RECOGNIZE major, minor,
      augmented and diminished triads

15.52 **DESCRIBE** consonant and dissonant triads

15.54 **CONSTRUCT** & RECOGNIZE first and second
      inversion triads

15.55 **EXPLAIN** how to construct diatonic triads

Trainee Preparation Materials:

A. Trainee Support Materials:

   1.   None

B. Reference Publications:

   1.   None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

   1.   Basic Music, NAVEDTRA 10244

C. Training Materials Required:

   1.   Instruction Sheets
        a.   Triadic Chords, Outline Sheet 1–10–1
        b.   Major and Minor Triads, Assignment Sheet 1–10–2
        c.   Augmented and Diminished Triads, Assignment Sheet
             1–10–3
        d.   Triad Inversions, Assignment Sheet 1–10–4

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Topic 1.10 Triadic Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State lesson topic title and number.
	Refer trainee to Outline Sheet 1-10-1, Triadic Chords, and review enabling objectives.
2. **Chords** - A combination of three or more notes sounded simultaneously or in succession.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 11.
3. **Triads** - A chord of three tones spelled in thirds. Consists of any combination of two superimposed major and minor thirds.	
a. **Root** - Lowest note of a triad.	

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Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   **Third** - Middle note of a triad. It is a third above the root.

    c.   **Fifth** - Highest note of a triad. It is a fifth above the root.

    d.   The written triad uses alternate staff degrees in its notation (line, line, line, or space, space, space).

    e.   There are four basic triads; Major, Minor, Augmented, and Diminished.

    f.   A triad takes the name of its root and its quality (D Maj).

4.   **Major Triads**

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Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

a. Major triads consist of a major third as the lower interval and a minor third as the upper interval (perfect fifth above root). There are fifteen pratical major triads (including enharmonics).

b. The major scale may be used as a basis to construct a major triad. Determine the major key signature of the root, then write the first, third and fifth scale degrees of the major scale to construct the major triad (1, 3, 5 of major scale).

c. The major scale may also be used as a basis for identifying major triads. First, determine the major key signature of the triad's root. Second, determine if the third and the fifth above the root occur naturally within the identified key signature.

    c. Distribute Instruction Sheet 1.10.A., Major Triad Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

5. **Minor Triads**

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Topic 1.10 Triadic Chords

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

 a.   Minor triads consist of a minor third as the lower
         interval and a major third as the upper interval
         (perfect fifth above the root).

 b.   A minor triad is formed by lowering the third of a
         major triad (1, b3, 5 of parallel major scale).

 c.   The minor scale may be used as a basis for
         constructing minor triads by writing the first, third,
         and fifth scale degrees of a minor scale. First,
         determine the minor key signature of the triad's root.
         Second, write the first, third and fifth scale degrees
         that occur in the identified key signature.

 d.   An alternative method to construct a minor triad is to
         write a major triad and then lower the third.

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Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

e.   The minor scale may also be used as a basis for   e.   Distribute Instruction Sheet 1.10.B., Minor Triad
       identifying minor triads. First, determine the minor   Construction. Direct trainees to complete the
       key signature of the triad's root. Second, determine if   instruction sheet in class. Observe and provide
       the third and fifth of the triad occur naturally within   assistance as needed/requested.
       the identified key signature.

                                                                              Direct trainee to complete Assignment Sheet 1-10-
                                                                              2, Major and Minor Triads.

6.   **Augmented Triads**

a.   Augmented triads consist of two major thirds. Both
       the lower and upper intervals are major thirds (upper
       interval creates an augmented fifth above root).

b.   An Augmented triad is formed by raising the fifth of a
       Major triad by a half step (1, 3, #5 of parallel major
       scale).

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Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

c.   The major scale may be used as a basis for identifying   c.   Distribute Instruction Sheet 1.10.C., Augmented
        augmented triads. First, determine the major key   Triad Construction. Direct trainees to complete the
        signature of the triad's root. Second, determine if the   instruction sheet in class. Observe and provide
        third of the triad occurs naturally within the identified   assistance as needed/requested.
        key signature. Finally, determine if the fifth of the
        triad is a half step higher than the identified key
        signature's fifth scale degree.

7.   **Diminished Triads**

a.   Diminished triads consist of two minor thirds. Both
        the lower and upper intervals are minor thirds (upper
        interval creates a diminished fifth above root).

b.   Diminished triads are formed by lowering the third
        and fifth of a Major triad (1, b3, b5 of parallel major
        scale), or lowering the fifth of a minor triad.

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Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

c.   The minor scale may be used as a basis for   c.   Distribute Instruction Sheet 1.10.D., Diminished
identifying diminished triads. First, determine the   Triad Construction. Direct trainees to complete the
minor key signature of the triad's root. Second,   instruction sheet in class. Observe and provide
determine if the third of the triad occurs naturally   assistance as needed/requested.
within the identified key signature. Finally,
determine if the fifth of the triad is a half step lower
than the identified key signature's fifth scale degree.
(NOTE: An alternative method may be to compare
the triad to its parallel major and lower the third and
fifth.)

8.   **Consonant and Dissonant Triads**

a.   Consonant triads tend to remain stable.

(1)   Consonant triads are Major and minor.

b.   Dissonant triads tend to be unstable requiring
movement to a consonant triad.

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Topic 1.10 Triadic Chords

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Dissonant triads are Augmented and diminished.	
c. Quality of the fifth usually affects consonance and dissonance more than the quality of the third.	c. Direct trainee to complete Assignment Sheet 1-10-3, Augmented and Diminished Triads.

9. **Triad inversion** is a change in the relative positions of the notes from root position. Inversion is accomplished by moving the lowest note of a triad to some higher octave.

NOTE: Root position and inversions are determined by the triads lowest note. The relative position of the upper notes have no bearing on the triad's root position/inversion classification. Stress to the students that the root, third and fifth of the triad remain the root, third and fifth regardless of placement.

a. **Root Position** occurs when the *root* of the triad is its lowest note (B^b Major triad in root position - B^b, D, F).

Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   **First Inversion** occurs when the third of a triad is its lowest note (B^b Major triad in first inversion - D, F, B^b).

        (1)   To construct a first inversion triad, write the third as the lowest note, next, write the fifth and the root of the triad above the third.

    c.   **Second Inversion** occurs when the fifth of a triad is its lowest note (B^b Major triad in second inversion - F, B^b, D).

        (1)   To construct a second inversion triad, write the fifth as the lowest note, next, write the root and third of the triad above the fifth.

        (1)   Distribute Instruction Sheet 1.10.E., Constructing Triad Inversions. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    d.   **Inversion Identification**

LESSON PLAN

Topic 1.10 Triadic Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   First, determine the root of the triad.
        Remember, a triad requires three notes spelled
        in thirds.

    (2)   Second, determine which member of the triad
        (third or fifth) is the lowest note.

    (3)   To overcome problems of recognizing the scale   (3)   Distribute Instruction Sheet 1.10.F.,
        degrees, write the triad in root position (three   Identifying Triad Inversions. Direct trainees
        adjacent spaces or lines) on a separate sheet of   to complete the instruction sheet in class.
        manuscript paper to provide a visualization.   Observe and provide assistance as
                                        needed/requested.

                                        Direct trainee to Assignment Sheet 1-10-4,
                                        Triad Inversions.

10.   **Diatonic triads** occur naturally within a given scale or key.

    a.   To construct diatonic triads, write the diatonic third
        and fifth above each scale degree of a given scale.

Topic 1.10 Triadic Chords

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Constructing diatonic triads on major scale degrees creates: major triads on the 1st, 4th, and 5th scale degrees; minor triads on the 2nd, 3rd and 6th scale degrees; and a diminished triad on the 7th (leading tone) scale degree.	
c. Constructing diatonic triads on natural minor scale degrees creates: minor triads on the 1st, 4th and 5th scale degrees; major triads on the 3rd, 6th and 7th (subtonic) scale degrees; and a diminished triad on the 2nd scale degree.	
d. Constructing diatonic triads on the harmonic minor scale creates: minor triads on the 1st and 4th scale degrees; major triads on the 5th and 6th scale degrees; diminished triads on the 2nd and 7th (leading tone) scale degrees; and an augmented triad on the 3rd scale degree.	

Topic 1.10 Triadic Chords

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

e.   Constructing diatonic triads on the ascending melodic minor scale creates: minor triads on the 1st and 2nd scale degrees; major triads on the 4th and 5th scale degrees; diminished triads on the 6th and 7th (leading tone) scale degrees; and an augmented triad on the 3rd scale degree.

f.   Diatonic triads constructed on a descending melodic minor scale are identical to those of the natural minor scale.

11.   **Summary and Review**

a.   Chords

b.   Triads

(1)   Roots, Thirds, and Fifths

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Topic 1.10 Triadic Chords

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   Major Triads

    d.   Minor Triads

    e.   Augmented Triads

    f.   Diminished Triads

    g.   Inversion

         (1)   Root Position

         (2)   First Inversion

         (3)   Second Inversion

Topic 1.10 Triadic Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
h. Diatonic Triads	

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Topic 1.11 Chord Symbols   CLASS PERIODS: 1

LAB PERIODS: 0

PA PERIODS: 0

Enabling Objectives:

15.56 **DEFINE** chord symbol

15.57 **EXPLAIN** how to determine the root of a chord from a chord symbol

15.58 **LIST** the qualifiers of the third, fifth, sixth, and seventh of chords and their affect

15.59 **CONSTRUCT** (given the respective chord symbol) & RECOGNIZE (given notated chord) major sixth, major seventh, minor sixth, minor/major seventh, dominant seventh, minor seventh, minor seventh (flat five), augmented seventh, and diminished seventh type chords

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Chord Symbols, Outline Sheet 1–11–1
        b.   Chord Symbols, Assignment Sheet 1–11–2

LESSON PLAN

Topic 1.11 Chord Symbols

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-11-1, Chord Symbols, and review the enabling objectives.
2. **Chord Symbol** - Contemporary shorthand expression used to indicate harmonic structure.	2. Direct trainee to Basic Music, NAVEDTRA 10244, Chapter 15.
a. Chord Symbols specify which tones occur in a chord but don't indicate how the tones are used.	
3. The letter name of a chord symbol is the root of the chord.	

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Topic 1.11 Chord Symbols

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

4.   **Qualifiers** in a chord symbol raise or lower specific pitches within the chord. There are five qualifiers: Major, minor, Augmented, diminished, and half diminished.

5.   **The Third** - Chords include a Maj 3rd unless the third is qualified by the chord symbol.

    a.   Qualifiers that affect the third always lower it a half step (minor 3rd).

    b.   The qualifiers for the 3rd are minor, diminished and half diminished.

        (1)   Indicators for minor are min, -, m, mi, minor.

        (2)   Indicators for diminished are dim, ^{0}

        (3)   Indicator for half diminished is $^{\oslash}$.

Topic 1.11 Chord Symbols

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

NOTE: Direct students to use Maj, min, Aug, dim, and min 7(^{b}5) when labeling chords.

6.   **The Fifth** - Chords include a P5th unless the fifth is qualified by the chord symbol.

     a.   Qualifiers that affect the fifth raise the fifth a half step or lower the fifth a half step.

     b.   The qualifiers for the fifth are augmented, diminished, half diminished and ^{b}5.

         (1)   Indicators for raised fifth are: Aug, +, (+5), ($^\sharp$5).

         (2)   Indicators for lowered fifth are: dim, ^{0}, $^{\varnothing}$, (^{b}5), (-5)

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Topic 1.11 Chord Symbols

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

7. **The Sixth** - Chord includes a Maj 6th above the root of the chord when the number 6 is part of the chord symbol.

    a. There is no qualifier that affects the 6th.

8. **The Seventh** - Chord includes a minor seventh above the root when the number 7 is included in the chord symbol.

    a. Qualifiers that affect the seventh raise the seventh a half step or lower the seventh a half step.

    b. The qualifiers for the seventh are major seven and diminished seven.

        (1) Indicators for a raised seventh are Maj7, M7, Ma7, (+7), ($^{\#}$7).

        (2) Indicators for a lowered seventh are dim7, ^{0}7.

Topic 1.11 Chord Symbols

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) The seventh of a diminished seventh chord may be spelled enharmonically as the sixth ($^{bb}7 = 6$).	

9.   **Chord Structures and Symbols (Construction and Recognition)**

    a.   **Major Sixth Chord** - Indicated by root name (upper case alphabet) and 6 (C6).

(1) 1, 3, 5, 6 of a major scale.	(1) Distribute Instruction Sheet 1.11.A., Major Sixth Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    b.   **Major Seventh Chord** - Indicated by root name (upper case alphabet) and Maj7.

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Topic 1.11 Chord Symbols

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (1)   1, 3, 5, 7 of a major scale.

      (1)   Distribute Instruction Sheet 1.11.B., Major Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    c.   **Minor Sixth Chord** - Indicated by root name (upper case alphabet) and min 6.

      (1)   1, $^\flat$3, 5, 6 of a major scale

      (1)   Distribute Instruction Sheet 1.11.C., Minor Sixth Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

    d.   **Minor/Major Seventh Chord** - Indicated by root name (upper case alphabet) and min(Maj7).

Topic 1.11 Chord Symbols

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) 1, ♭3, 5, 7 of a major scale.	(1) Distribute Instruction Sheet 1.11.D., Major/Major Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
e. **Dominant Seventh Chord** - Indicated by root name (upper case alphabet) and 7.	
(1) 1, 3, 5, ♭7 of a major scale.	(1) Distribute Instruction Sheet 1.11.E., Dominant Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
f. **Minor Seventh Chord** - Indicated by root name (upper case alphabet) and min7.	

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Topic 1.11 Chord Symbols

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) 1, ^{b}3, 5, ^{b}7 of a major scale.	(1) Distribute Instruction Sheet 1.11.F., Minor Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
g. **Minor Seventh (Flat Five) Chord** - Indicated by root name (upper case alphabet) and min7(^{b}5).	
(1) 1, ^{b}3, ^{b}5, ^{b}7 of a major scale.	(1) Distribute Instruction Sheet 1.11.G., Minor Seven Flat Five Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.
(2) The half diminished chord and min7(^{b}5) chord are the same. Half diminished is the traditional naming convention and min7(^{b}5) is the contemporary naming convention.	

Topic 1.11 Chord Symbols

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

h. **Augmented Seventh Chord** - Indicated by root name (upper case alphabet) and Aug7.

    (1)   1, 3, $^\sharp$5, $^\flat$7 of a major scale.

    (1)   Distribute Instruction Sheet 1.11.H., Augmented Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

i. **Diminished Seventh Chord** - Indicated by root name (upper case alphabet) and dim7.

    (1)   1, $^\flat$3, $^\flat$5, $^{\flat\flat}$7 of a major scale. or 1, $^\flat$3, $^\flat$5, 6 of a major scale.

    (1)   Distribute Instruction Sheet 1.11.I., Diminished Seventh Chord Construction. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

        Direct trainee to complete Assignment Sheet 1-11-2, Chord Symbols.

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.11 Chord Symbols

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

10. **Summary and Review**

    a.   Chord Symbols

    b.   Chord naming

    c.   **Qualifiers**

        (1)   Third

        (2)   Fifth

        (3)   Sixth

        (4)   Seventh

LESSON PLAN

Topic 1.11 Chord Symbols

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    d.   Chord Structures

        (1)   Major Sixth

        (2)   Major Seventh

        (3)   Minor Sixth

        (4)   Minor/Major Seventh

        (5)   Dominant Seventh

        (6)   Minor Seventh

        (7)   Minor Seventh (Flat Five)

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.11 Chord Symbols

  DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (8)   Augmented Seventh

      (9)   Diminished Seventh

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.12 Introduction to Harmony   CLASS PERIODS: 1
                                                                                                                    LAB PERIODS: 0
                                                                                                                    PA PERIODS: 0

Enabling Objectives:

15.60 **DEFINE** harmony and counterpoint

15.61 **DEFINE** primary tones and triads, and secondary tones and triads

15.62 **DESCRIBE** the notational practices used in traditional four part harmony

15.63 **IDENTIFY** conjunct and disjunct motion

15.64 **RECOGNIZE** close and open position

15.65 **EXPLAIN** the requirements of adjacent voice spacing

15.66 **RECOGNIZE** indirect motion, contrary motion, oblique motion, direct motion, similar motion, and parallel motion

15.67 **IDENTIFY** cadences, periods, antecedent and consequent phrases, parallel phrases and contrasting phrases

15.68 **DEFINE** low interval limit

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   Harmony, NAVEDTRA 12012

C.   Training Materials Required:

   1.   Instruction Sheets
       a.   Introduction to Harmony, Outline Sheet 1–12–1
       b.   Harmony, Assignment Sheet 1–12–2

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.12 Introduction to Harmony

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State lesson topic title and number.
	Refer trainee to Outline Sheet 1-12-1, Introduction to Harmony, and review enabling objectives.
2. **Harmony** - Study of the structure and relationship between vertical combinations of tones and their succession.	2. Direct trainee to Harmony, NAVEDTRA 12012, Chapter 1 thru 4.
3. **Counterpoint** - Study of the structure and relationship between the horizontal combinations of tones and their succession.	
4. **Primary Tones and Triads**	

Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

a.   **Primary tones** of major and minor scales are the tonic, subdominant, and dominant (1st, 4th, and 5th) scale degrees. Primary tones establish a tonal center.

b.   **Primary Triads** are triads that occur on the tonic, subdominant, and dominant scale degrees.

5.   **Secondary Tones and Triads**

a.   **Secondary tones** of major and minor scales are the supertonic, mediant, submediant, and leading tone/subtonic (2nd, 3rd, 6th, & 7th scale degrees).

b.   **Secondary triads** are triads that occur on the supertonic, mediant, submediant, and leading tone/subtonic.

6.   **Voices (Parts)** - There are four traditional voices used in the study of harmony. Notated on the grand staff (treble & bass clefs), they are Soprano, Alto, Tenor, and Bass.

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.12 Introduction to Harmony

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   **Soprano** is the highest voice. It is written in treble clef with stems up. Its range is c^1 to a^2.

    b.   **Alto** is the second highest voice. It is written in treble clef with stems down. Its range is g to d^2.

    c.   **Tenor** is the third highest voice. It is written in bass clef with stems up. Its range is c to a^1.

    d.   **Bass** is the lowest voice. It is written in bass clef with stems down. Its range is F to d^1.
                                      d.   Distribute Instruction Sheet 1.12.A., Harmony. Direct trainees to complete section 1 of the instruction sheet in class. Observe and provide assistance as needed/requested.

7.   **Voice Spacing** - Too great a distance between the soprano and alto or the alto and tenor may create a thin sound. The adjacent upper three voices (soprano & alto; alto & tenor) should not have more than an octave between them.

Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
8. **Close Position** occurs when the harmonic interval between the soprano and tenor voices is a simple interval (upper three voices are as close together as possible, no additional chord tone can be inserted).	
9. **Open Position** occurs when the harmonic interval between the soprano and tenor is a compound interval.	9. Direct trainee to compete Instruction Sheet 1.12.A., Harmony, section 2 in class. Observe and provide assistance as needed/requested.
NOTE: The bass voice is not considered in determining close and open position.	
10. **Disjunct motion** occurs when pitches in a single voice move by leap (skip).	
11. **Conjunct motion** occurs when pitches in a single voice move by step (half or whole step).	
12. **Voice Motion**	

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Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. **Indirect Motion** occurs when two parts move in different (dissimilar) directions. There are two types of indirect motion.	
(1) **Contrary Motion** occurs when two parts move in opposite directions.	
(2) **Oblique Motion** occurs when one part moves while the other sustains or repeats.	
b. **Direct Motion** occurs when two parts move in the same direction. There are two types of direct motion.	
(1) **Similar Motion** occurs when two voices move in the same direction to a different harmonic interval.	
(2) **Parallel Motion** occurs when two voices move in the same direction to the same harmonic interval regardless of quality.	(2) Direct trainee to complete Instruction Sheet 1.12.A., Harmony, sections 3, 4, and 5 in class. Observe and provide assistance as needed/requested.

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Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

13.   **Cadence** - Melodic or harmonic configuration that creates a sense of repose or resolution (a resting point in the musical flow).   A cadence is a succession of chords that marks the end of phrases.

14.   **Phrase** - A short musical thought (normally two to four measures long) ending with a partial or complete point of rest. Phrases convey a definite feeling of beginning and ending (repose).

  a. **Period** - Two interdependent phrases that form a complete musical thought. Repetition and delayed resolution are two factors that work together to create a unified period (rather than two separate phrases).

  b. **Antecedent Phrase** - The first phrase of a period.

  c. **Consequent Phrase** - The second phrase of a period. The consequent phrase may repeat (variation) much of the material of the antecedent and provides resolution.

Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

d.   Phrases within a period are classified by comparing their beginnings.

    (1)   **Parallel Phrases** - Both phrases begin with identical or similar material.

    (2)   **Contrasting Phrase** - Phrase beginnings are not similar. Distinctly different phrases.

    (2)   Distribute Instruction Sheet 1.12.B., Harmony - Phrases. Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

15.   **Low Interval Limits** are the lowest positions in which given intervals may be written between the Bass and Tenor voices without diminishing the clarity of the interval.

a.   Minor Sixth - G (great G)

    (1)   Great G is the lowest note the bass voice may be written to form a minor sixth.

Topic 1.12 Introduction to Harmony

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Tritone - B (great B)	
(1) Great B is the lowest note the bass voice may be written to form a tritone.	
c. Third - c (small c)	
(1) Small c is the lowest note the bass voice may be written to form a third.	
d. Second - e (small e)	
(1) Small e is the lowest note the bass voice may be written to form a second.	(1) Direct trainee to complete Assignment Sheet 1-12-2, Harmony.

16.   **Summary and Review**

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.12 Introduction to Harmony

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     a.   Harmony

     b.   Counterpoint

     c.   Primary Tones and Triads

     d.   Secondary Tones and Triads

     e.   Traditional Four Part Notational Practices

     f.   Conjunct and Disjunct Motion

     g.   Open and Close Position

     h.   Adjacent Voice Spacing Requirements

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.12 Introduction to Harmony

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      i.   Types of Motion - Indirect (Contrary and Oblique),
             Direct (Similar and Parallel)

      j.   Cadence

      k.   Periods

      l.   Types of Phrases - Antecedent and Consequent,
             Parallel and Contrasting

      m.   Low Interval Limits

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.13 Roman Numeral Analysis and Figured Bass   CLASS PERIODS: 1
                                                                                                              LAB PERIODS: 0
                                                                                                              PA PERIODS: 0

Enabling Objectives:

15.69 **EXPLAIN** roman numeral analysis and figured bass

15.70 **ANALYZE** chord progressions using roman numeral
          analysis and figured bass

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   None

C.   Training Materials Required:

      1.   Instruction Sheets
           a.   Roman Numeral Analysis and Figured Bass, Outline
                Sheet 1–13–1
           b.   Roman Numeral Analysis , Assignment Sheet 1–13–2
           c.   Roman Numeral and Figured Bass Analysis,
                Assignment Sheet 1–13–3

LESSON PLAN

Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-13-1, Roman Numeral Analysis and Figured Bass, and review enabling objectives.
2. **Triad analysis** is based on its scale degree relation and inversion.	2. Distribute Instruction Sheet 1.13.A., Roman Numeral Analysis.
3. **Roman Numeral Analysis** (Scale Degree Relation) - There are seven triads used as the basis of tonal music (tonic-dominant tonality). Each triad is constructed or analyzed according to the scale degree on which the chord is built in relationship to the key. Roman numerals are written under the chords to designate the scale degrees on which the triads are built (roots of the triads).	

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Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   An upper case Roman numeral is used to indicate or label a major triad (unless qualified).

        (1)   A plus sign (+) placed after an upper case Roman numeral indicates an augmented triad.

    b.   A lower case Roman numeral is used to indicate or label a minor triad (unless qualified).

        (1)   A circle (o) placed after a lower case Roman numeral indicates a diminished triad.

    c.   All other alterations or additions are indicated with chromatic signs and Arabic numbers.

4.   **Analyzing** root position triad chord progressions may be accomplished in three steps.

Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Determine the scale degree on which the triad is constructed (relationship between the key signature and triad's root).	
b. Determine the quality of the triad. Some, may find it difficult at first to analyze a chord written over two staves. One method to follow is to identify each note in the chord and notate them on a single staff in reduced form (stacked thirds).	
c. Label the triad below the staff with its roman numeral analysis.	c. Direct trainee to complete Instruction Sheet 1.13.A., Roman Numeral Analysis in class. Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-13-2, Roman Numeral Analysis.

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Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. **Figured Bass** - A system using Arabic numerals to indicate the intervals (in simple form) found above a given Bass note. Figured bass (also called *thorough bass*) comes from an old practice of musical shorthand used during the Baroque period (1600-1750) where composers didn't normally write out the accompaniments to solos, but instead, indicated them by writting the Bass line of the work supplemented by numbers denoting the chord and the intervals above the Bass.	5. Distribute Instruction Sheet 1.13.B., Figured Bass.

  a.   **Figure Bass Procedures**

    (1)   Key signatures apply to figures as well as notes. The Arabic numerals or figures refer to the diatonic intervals by name (not quality). A 5 indicates a diatonic 5th regardless of quality.

    (2)   Modifications of key signatures are indicated by the appropriate accidental next to the figure.

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Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (3)   Figures do not specify the arrangement of the
           upper voices.

    b.   **Root Position**

     (1)   Complete figuring for a root position triad with
           the root doubled is 8-5-3; with the fifth
           doubled 5-5-3; with the third doubled 5-3-3.

     (2)   Essential figuring for a root position triad,
           regardless of doubling is the Roman numeral
           without figuring.

    c.   **First Inversion**

     (1)   Complete figuring with root doubled is 6-6-3.
           Essential figuring is 6.

Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Complete/essential figuring with the fifth
           doubled is 6-3-3.

    (3)   Complete/essential figuring with the third
           doubled is 8-6-3.

  d.   **Second Inversion**

    (1)   Complete figuring is 8-6-4. Essential figuring
           is 6-4.

6.   **Analyzing** primary triads (root position and inversions) and
    chord progressions using roman numeral analysis and
    figured bass may be with may be accomplished in three
    steps.

  a.   Determine the scale degree on which the triad is
      constructed and the triad's quality.

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Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Some may find it difficult to analyze a chord voiced across the grand staff. Take an inventory of all pitches in the chord and notate them with each pitch as the lowest note on a single staff. The one appearing only in stacked thirds is in root position.	
b. Determine the chord's inversions.	
c. Label the triad below the staff with its roman numeral analysis and figuring.	c. Direct trainee to complete Instruction Sheet 1.13.B., Figured Bass in class. Observe and provide assistance as needed/requested.
	Distribute Instruction Sheet 1.13.C., Roman Numeral and Figured Bass Analysis, and direct trainees to complete in class. Observe and provide assistance as needed/requested.
	Direct trainee to complete Assignment Sheet 1-13-3, Roman Numeral and Figured Bass Analysis.

Topic 1.13 Roman Numeral Analysis and Figured Bass

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

7. **Summary and Review**

    a.   Roman Numeral Analysis

    b.   Figured Bass

    c.   Figured Bass Procedures

    d.   Figured Bass for Root Position Triads

    e.   Figured Bass for 1st Inversion Triads

    f.   Figured Bass for 2nd Inversion Triads

    g.   Analyzing Primary Triads

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Topic 1.13 Roman Numeral Analysis and Figured Bass

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    h.   New DP

    (1)   Review figured bass

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.14 Root Position Primary Triads   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

15.71 **STATE** the guidelines for connecting root position
primary triads

15.72 **STATE** the doubling guidelines for writing triads in four
parts

15.73 **DESCRIBE** the primary means of key establishment

15.74 **CONSTRUCT** & RECOGNIZE authentic cadences,
plagal cadences, and half cadences

15.75 **DEFINE** picardy third

15.76 **STATE** the chordal movements used with primary triads
in root position

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. None

C. Training Materials Required:

1. Instruction Sheets
a. Root Position Primary Triads, Outline Sheet 1–14–1
b. Primary Triads in Root Position, Assignment Sheet
1–14–2

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Topic 1.14 Root Position Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-14-1, Root Position Primary Triads, and review enabling objectives.
2. **Doubling** - Since a triad consists of only three notes, one of its tones must appear twice. With primary root position triads, the tendency is to double the more stable tones. *Double the root*.	
3. **Connecting Primary Triads**	
a. Place roots of triads in the Bass voice.	

Topic 1.14 Root Position Primary Triads

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Keep the common tone in the same voice, then move the remaining two voices to the nearest chord tones by step.	
c. When there is no common tone (conjunct root position movement), move all upper voices contrary to the Bass to the nearest chord tones.	c. Distribute Instruction Sheet 1.14.A., Connecting Primary Triads, and direct trainees to complete in class. Observe and provide assistance as needed/requested.

4. **Key Establishment** - Keys and tonalities are established through the use of *dominant to tonic function chords* within a chord progression.

    a. This is most commonly accomplished through the use of a major dominant triad or seventh chord moving to the tonic triad.

    b. No key is established until this dominant to tonic relationship occurs.

Unit 1. MUSIC THEORY <u>   </u> **A-450-0010**

Topic 1.14 Root Position Primary Triads

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   In a minor key, the major form of the dominant is borrowed from its parallel major key by raising the third with an accidental.

5.   **Cadences -** Root position primary triads may be used to form three harmonic cadences: Authentic, Plagal, and Half.

      5.   Distribute Instruction Sheet 1.14.B., Cadences.

    a.   *Authentic Cadence (V-I)* - Occurs when the dominant chord progresses to the tonic chord at a cadence point. Authentic cadences are used to imply finality to a musical section. There are two types of authentic cadences: *Perfect Authentic* and *Imperfect Authentic.*

        (1)   *Perfect Authentic* - Occurs when both the V and I chords appear in root position with the tonic in the Soprano voice over the I chord. The perfect authentic cadence is the most final sounding of all cadences.

Topic 1.14 Root Position Primary Triads

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   *Imperfect Authentic* - Any authentic cadence that does not meet the requirements for a perfect authentic cadence (one of the chords is inverted, and/or the root is not in the Soprano voice on the tonic chord).

    b.   *Plagal Cadence (VI-I)* - Occurs when the subdominant chord progresses to the tonic chord at a cadence point. Plagal cadences typically occur at the very end of a work as in the Amen at the close of a hymn. There are two types of Plagal cadences: *Perfect Plagal* and *Imperfect Plagal.*

    (1)   *Perfect Plagal* - Occurs when both chords are in root position and the tonic appears in the Soprano voice over both chords.

    (2)   *Imperfect Plagal* - Any plagal cadence that does not meet the requirements for a perfect plagal cadence (one of the chords is inverted, and/or the root is not in the Soprano voice).

Topic 1.14 Root Position Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. *Half Cadence* - Occurs when any chord, regardless of inversion, progresses to the dominant at a cadence point. Although any chord is allowed, the dominant is most often proceeded by the tonic chord (I-V).	c. Direct trainees to complete Instruction Sheet 1.14.B., Cadences, in class. Observe and provide assistance as needed/requested.

6.   **Picardy Third** - A major tonic chord often occurs in minor keys at a final cadence (occurs as final chord). The tonic triad in a minor key is borrowed from its parallel major at a final authentic cadence. The raised third is called a *Picardy Third.*

7.   **Chordal movements** used with primary triads in root position are:

    a.   I may progress to IV or V

    b.   IV may progress to V or I

    c.   V may progress to I

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Topic 1.14 Root Position Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
d. V may go to IV if IV immediately progresses to V	
e. Any chord may follow itself	e. Direct trainee to complete Assignment Sheet 1-14-2, Primary Triads in Root Position.

8.   **Summary and Review**

a.   Doubling

b.   Connecting Root Position Primary Traids

c.   Key Establishment

d.   Cadences - Authentic, Plagal, and Half

e.   Picardy Third

LESSON PLAN

Topic 1.14 Root Position Primary Triads

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    f.   Root Position Primary Triad Chordal Movements

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.15 Restrictions in Voice Leading   CLASS PERIODS: 1
                                                                                                             LAB PERIODS: 0
                                                                                                             PA PERIODS: 0

Enabling Objectives:

15.77 **STATE** the melody guidelines used in traditional four
         part harmony

15.78 **RECOGNIZE** objectionable parallel motion,
         hidden/covered motion, crossed voices, and overlapping
         voices

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   Harmony, NAVEDTRA 12012

C.   Training Materials Required:

      1.   Instruction Sheets
            a.   Restrictions in Voice Leading, Outline Sheet 1–15–1
            b.   Restrictions in Voice Leading, Assignment Sheet
                  1–15–2

Unit 1. MUSIC THEORY   A-450-0010

Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-15-1, Restrictions in Voice Leading, and review the enabling objectives.
2. **Four part writing** is a study of how chords and lines interact (chords with chords, line with line, and line with chord). Voice leading, unlike chord construction, involves the motion of each of the four voices individually. Certain motions create excessive tension or cause loss to the four part texture which can be disruptive to four part writing when used carelessly. Rules of objectionable motion are followed to avoid these problems.	
3. **Objectionable Melodic Motion**	3. Direct trainee to Harmony, NAVEDTRA 12012, Chapter 2 and 4.

LESSON PLAN

Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

Distribute Instruction Sheet 1.15.A., Objectionable
Melodic Motion.

a.   **Two consecutive moves in the same direction which
form a compound interval** is not permitted.

b.   **Augmented intervals** are not permitted.

c.   **Compound intervals** are not permitted.

d.   **Major Sevenths** are not permitted.

e.   **Minor sevenths** are allowed but must be followed by
conjunct motion in the opposite direction.

f.   **Diminished intervals** are allowed but should be
followed by conjunct motion in the opposite direction.

f.   Direct trainee to complete Instruction Sheet
1.15.A., Objectionable Melodic Motion in class.
Observe and provide assistance as needed/requested.

LESSON PLAN

Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
4. **Objectionable Harmonic Motion**	4. Distribute Instruction Sheet 1.15.B., Objectionable Harmonic Motion.

    a.   **Objectionable Parallel Motion**

        (1)   **Parallel octaves, unisons, perfect fifths, parallel dissonant intervals** are not permitted.

        (2)   **Parallel perfect fourths** between the Bass and Tenor voices are not permitted.

    b.   **Parallel perfect octaves and parallel perfect fifths by contrary motion** are not permitted (octave to unison has the same effect).

        (1)   **Parallels by contrary motion** occur when two voices move by contrary motion from one harmonic interval to the same harmonic interval.

Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. **Hidden (Covered, Direct) Fifths and Octaves** are not permitted.	
(1) **Hidden (Covered, Direct) Fifths and Octaves** occur when the outer voices move in the same direction to a perfect fifth or perfect octave with a leap in the Soprano voice.	
d. **Crossed voices** are not permitted.	
(1) **Crossed voices** occur between any two adjacent voices where the lower voice has a pitch higher than the upper voice.	
e. **Overlapping voices** are not permitted.	
(1) **Overlapping voices** occur when a lower voice moves to a pitch higher than the previous pitch in an upper voice or an when an upper voice moves to a pitch lower than the previous pitch in a lower voice.	(1) Direct trainee to complete Instruction 1.15.B., Objectionable Harmonic Motion. Observe and provide assistance as needed/requested.

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Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

NOTE: Allow one period of training for each remaining Instruction Sheet. Assign Assignmnet Sheet 1-14-2 on day 3 of Lesson Topic. Return graded Assignment, conduct Lesson Topic Review, and quiz on day 5.

Distribute Instruction Sheet 1.15.C., Objectionable Harmonic Motion (4 Voices). Direct trainees to complete the instruction sheet in class. Observe and provide assistance as needed/requested.

Direct trainee to complete Assignment Sheet 1-15-2, Restrictions in Voice Leading.

5.   **Summary and Review**

a.   **Objectionable Melodic Motion**

(1)   **Not Permitted**

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.15 Restrictions in Voice Leading

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (a)   Two consecutive moves in the same
             direction which form a compound interval

    (b)   Augmented intervals

    (c)   Compound intervals

    (d)   Major Sevenths

  (2)   **Permitted with strict voicing rules**

    (a)   Minor sevenths

    (b)   Diminished intervals

  b.   **Objectionable Harmonic Motion**

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Topic 1.15 Restrictions in Voice Leading

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   Objectionable parallel motion

(2)   Parallels by contrary motion

(3)   Hidden fifths, octaves and unisons

(4)   Crossed voices

(5)   Overlapping voices

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.16 Inversions of Primary Triads   CLASS PERIODS: 1
                                                                                     LAB PERIODS: 0
                                                                                      PA PERIODS: 0

Enabling Objectives:

15.79 **DESCRIBE** figured bass, doubling and chord succession
        of first inversion primary triads

15.80 **DESCRIBE** figured bass and doubling of second
        inversion primary triads

15.81 **IDENTIFY** the four types of second inversion chords

15.82 **ANALYZE** root position, first inversion, and second
        inversion primary triads using figured bass

15.83 **REALIZE** harmonic progressions of root position, first
        inversion, and second inversion primary triads from
        figured bass

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   Harmony, NAVEDTRA 12012

C.   Training Materials Required:

   1.   Instruction Sheets
        a.   Inversions of Primary Triads, Outline Sheet 1–16–1
        b.   First Inversion Primary Triads, Assignment Sheet
             1–16–2
        c.   Second Inversion Primary Triads, Assignment Sheet
             1–16–3
        d.   Inversions of Primary Triads, Assignment Sheet
             1–16–4

Unit 1. MUSIC THEORY   A-450-0010

Topic 1.16 Inversions of Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-16-1, Inversions of Primary Triads, and review the enabling objectives.
2. **First Inversion Primary Triads**	2. Direct trainee to Harmony, NAVEDTRA 12012, Chapter 6.
a. First inversion primary triads do not require new doubling rules (double tonal notes). At this point however, *only the root* is to be doubled.	

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Topic 1.16 Inversions of Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Chord Succession of first inversion triads is the same as that of root rosition triads. However, in minor key, iv6 to V6 is not allowed because it creates an augmented second in the bass voice.	b. Distribute Instruction Sheet 1.16.A., First Inversion Primary Triads, and direct trainees to complete in class. Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-16-2, First Inversion Primary Triads.
3. **Second Inversion Primary Triads**	3. Distribute Instruction Sheet 1.16.B., Second Inversion Primary Triads.
a. Double the fifth on all second inversion chords.	
4. **Four Types of Second Inversion Chords -** Second inversion chords must occur as one of the following four types:	
a. **Cadential Six-Four**	

LESSON PLAN

Topic 1.16 Inversions of Primary Triads

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   A cadential six-four occurs when a second inversion tonic chord moves to a root position dominant chord at a cadence.

    (2)   Usually appears on a strong beat. May appear on a weak beat at a half cadence.

    (3)   Normally, the sixth and fourth above the bass note resolve down by step to a fifth and third respectively.

    (4)   In triple meter it often appears on the second beat with the final tonic triad occurring on the first beat of the following measure.

  b.   **Passing Six-Four**

LESSON PLAN

A-450-0010

Topic 1.16 Inversions of Primary Triads

 DISCUSSION POINT   RELATED INSTRUCTOR ACTIVITY

      (1)   A passing six-four occurs when a second
              inversion chord appears on a weak beat
              between root position and first inversion of
              another chord .

      (2) V^6_4 may occur on a weak beat between a I and I^6
              or a I^6 and I.

      (3) I^6_4 may may occur on a weak beat between a IV
              and IV^6 or IV^6 and IV.

   c.   **Auxiliary Six-Four (also called Pedal Six-Four)**

      (1)   An auxiliary six-four occurs on a weak beat
              between two root positions of the same chord
              where the fifth of the six-four is the same note
              as the root of the root position chord.

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Topic 1.16 Inversions of Primary Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

(2)   The third and fifth of the root position chord ascend by step moving to a fourth and sixth on the six-four chord and then return.

   d.   **Arpeggiated Six-Four**

(1)   An arpeggiated six-four chord occurs when a second inversion chord is preceded or followed by the same chord either in root position or first inversion.

(1)   Direct trainee to complete Assignment Sheet 1-16-3, Second Inversion Primary Triads.

5.   **Analyzing primary triads** in root position and inversions. (Review of concepts previously discussed in Lesson Topic 13)

   a.   Determine the scale degree on which the triad is constructed and the triad's quality.

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Topic 1.16 Inversions of Primary Triads

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   Again, some may find it difficult to analyze a chord voiced across the grand staff. Take an inventory of all pitches in the chord and notate them with each pitch as the lowest note on a single staff. The one appearing only in stacked thirds is in root position.

b.   Determine the chord's inversion.

c.   Label the triad below the staff with its roman numeral analysis and figuring.

6.   **Realizing** chords is notating pitches of a chord given its figured bass.

a.   When realizing chords, attention must be given to objectionable harmonic and melodic motion, voice leading and doubling requirements, adjacent voice spacing.

a.   Direct trainee to complete Assignment Sheet 1-16-4, Inversions of Primary Triads.

Topic 1.16 Inversions of Primary Triads

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

7.   **Summary and Review**

        a.   First Inversion Primary Triads

        b.   Second Inversions Primary Traids

        c.   Four Types of Second Inversion Primary Triads

        d.   Analyzing and Realizing Harmonic Progressions

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.17 Dominant Seventh Chords   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

15.84 **DEFINE** dominant seventh chord

15.85 **DESCRIBE** regular and irregular resolution of a
dominant seventh chord

15.86 **STATE** the guidelines for approaching the seventh of a
dominant seventh chord

15.87 **DEFINE** complete and incomplete voicing

15.88 **DESCRIBE** figured bass and doubling of root position
dominant seventh chords

15.89 **DESCRIBE** figured bass and doubling of first inversion
dominant seventh chords

15.90 **DESCRIBE** figured bass and doubling of second
inversion dominant seventh chords

15.91 **DESCRIBE** figured bass and doubling of third inversion
dominant seventh chords

15.92 **ANALYZE** harmonic progressions using figured bass to
include root position, first and second inversion primary triads
and dominant seventh chords, and third inversion dominant
seventh chords

15.93 **REALIZE** harmonic progressions from figured bass to include
root position, first and second inversion primary triads and
dominant seventh chords, and third inversion dominant seventh
chords

15.94 **HARMONIZE** simple melodies using primary triads and
dominant seventh chords

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.17 Dominant Seventh Chords

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   Harmony, NAVEDTRA 12012

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Dominant Seventh Chords, Outline Sheet 1–17–1
        b.   Dominant Seventh Chords - Resolution, Voicing
            and Inversions, Assignment Sheet 1–17–2
        c.   Analyzation, Realization and Harmonization,
            Assignment Sheet 1–17–3

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Motivation Statements: Tell the trainees how they will use the course material and why they need to know it.
	Establish readiness.
	State the lesson topic title and number.
	Refer trainee to Outline Sheet 1-17-1, Dominant Seventh Chords, and review the enabling objectives.
2. **Dominant Seventh Chord** - A seventh chord is formed by adding the pitches of a third, a fifth, and a seventh above the root. A *dominant seventh chord* in the study of traditional harmony refers specifically to the diatonic chord formed on the fifth scale degree (dominant) of a major scale.	2. Direct trainee to Harmony, NAVEDTRA 12012, Chapter 7.
	Distribute Instruction Sheet 1.17.A., Dominant Seventh Chords - Resolution and Voicing.

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

3.   **The resolution of the dominant seventh chord** requires specific resolution because of the presence of a tritone between the third and the seventh of the chord (fourth and seventh scale degrees). The fourth and seventh scale degrees are tendency tones which pull to notes of resolution (tonic and mediant scale degrees respectively).

    a.   **Regular Resolution** occurs when the third (leading tone) resolves up to the root of the tonic chord and the seventh resolves down to the third of the tonic chord.

    b.   **Irregular Resolution** occurs when the seventh of a dominant seventh chord appears in an upper voice and the chord progresses to a first inversion tonic chord. The seventh resolves up by step to a chord tone (normally the fifth) and the Bass note takes the note of resolution (third of the tonic chord).

4.   **Complete Voicing** occurs when all pitches of a chord are present. Complete voicing for a seventh chord is 1, 3, 5, $\flat$7.

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Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

5.   **Incomplete Voicing** occurs when a pitch of the chord is
     omitted. Incomplete voicing of a seventh chord would be 1,
     3, ^{b}7, 8.

6.   **Approaching the Seventh of a Dominant Seventh Chord**   6.   Direct trainee to complete Instruction Sheet 1.17.A.,
     - The seventh of the chord may be approached by step from   Dominant Seventh Chords - Resolution and Voicing, in
     above or below, or by leap from below. The seventh of a   class. Observe and provide assistance as
     dominant seventh chord is considered a dissonance and   needed/requested.
     should not be approached by disjunct motion from above. In
     the 16th century, contrapuntal technique didn't permit
     accented dissonance to be approached in this manner.

7.   **Root Position Dominant Seventh Chords**   7.   Distribute Instruction Sheet 1.17.B., Dominant Seventh
                                                                       Chords - Root Position and Inversions.

     a.   Complete figuring for a root position dominant
          seventh chord is 7-5-3 or 7-5-#3 (minor key).
          Essential figuring is 7.

     b.   Allowed Doubling - Root may be doubled and fifth
          omitted. Complete figuring is 8-7-3.

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Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. When a complete root position dominant seventh resolves to a root position tonic chord, the tonic chord will be incomplete (fifth omitted). When an incomplete root position dominant seventh chord resolves to a root position tonic chord, the tonic chord will be complete.	c. Direct trainee to complete section one of Instruction Sheet 1.17.B. (Root Position Dominant Seventh Chords). Observe and provide assistance as needed/requested.
8. **First Inversion Dominant Seventh Chords**	
a. When a dominant seventh chord appears in inversion, use complete spelling.	
b. Complete figuring for a first inversion dominant seventh chord is 6-5-3. Essential figuring is 6-5.	
c. First inversion dominant seventh chords resolve to root position tonic chords.	c. Direct trainee to complete section two of Instruction Sheet 1.17.B. (First Inversion Dominant Seventh Chords). Observe and provide assistance as needed/requested.

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
9. **Second Inversion Dominant Seventh Chords**	
a. Complete figuring for a second inversion dominant seventh chord is 6-4-3 or #6-4-3 (minor keys). Essential figuring is 4-3 in major keys.	
b. Second inversion dominant seventh chords must pass between I and I^6 or I^6 and I. When it occurs between I^6 and I, regular resolution is required.	b. Direct trainee to complete section three of Instruction Sheet 1.17.B. (Second Inversion Dominant Seventh Chords). Observe and provide assistance as needed/requested.
10. **Third Inversion Dominant Seventh Chords**	
a. Third Inversion is possible because of the addition of a fourth note in the chord. Third inversion occurs when the seventh is the lowest sounding note.	

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Complete figuring for a third inversion dominant seventh chord is 6-4-2 or 6-#4-2 (minor key). Essential figuring is 4-2 or #4-2 (minor key).	
c. Third inversion dominant seventh chords will always resolve to a I^6 chord.	c. Direct trainee to complete section four of Instruction Sheet 1.17.B. (Third Inversion Dominant Seventh Chords). Observe and provide assistance as needed/requested. Direct trainee to complete Assignment Sheet 1-17-2, Dominant Seventh Chords - Resolution, Voicing and Inversions.

11.   **Analysis of dominant seventh chords** may be accomplished in three steps.

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   In traditional harmony the dominant seventh chord is always the diatonic chord formed on the fifth scale degree (dominant) of the key. Determine the root, third, fifth and seventh of the chord built off the fifth scale degree.

    b.   Determine the chord's inversion.

    c.   Label the chord below the staff with an upper case V and the essential figured bass.

12.   **Realizing** chords in a harmonic progression that include dominant seventh chords uses the same concepts of realizing primary triads. However, special care must be taken with the dominant seventh chord to ensure proper voice leading and resolution.

12.   Distribute Instruction Sheet 1.17.C., Analyzing and Realizing Chord Progressions, and direct trainees to complete in class. Observe and provide assistance as needed/requested.

13.   **Harmonizing** melodies may be accomplished by following 5 steps. As long as we're limited to chord tones alone, the choice of harmonies for a given note is restricted to one or two choices.

13.   Distribute Instruction Sheet 1.17.D., Harmonizing Melodies.

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Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT **RELATED INSTRUCTOR ACTIVITY**

a.Determine the key.

b.Analyze the phrase structure and identify cadences.

c.Working backwards from cadences, assign chords by identifying the chords that contain the respective note of the melody (at this point, melody must be a member of the assigned chord).

d.Construct the bass line.

e.Construct the inner voices to complete the harmonization.

e.Direct trainee to complete Instruction Sheet 1.17.D., Harmonizing Melodies, in class. Observe and provide assistance as needed/requested.

Direct trainee to complete Assignment Sheet 1-17-3, Analyzation, Realization and Harmonization.

14.**Summary and Review**

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.17 Dominant Seventh Chords

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Dominant Seventh Chords

    b.   Resolution of Dominant Seventh Chords

    c.   Complete and Incomplete Voicings

    d.   Approaching the Seventh

    e.   Root Position

    f.   First Inversion

    g.   Second Inversion

    h.   Third Inversion

Unit 1. MUSIC THEORY   **A-450-0010**

Topic 1.17 Dominant Seventh Chords

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    i.   Analyzing and Realizing Chord Progressions

    j.   Harmonizing Melodies

Unit 2. EAR TRAINING   **A-450-0010**

Topic 2.1 Divided Beat In Simple Time/Major Triad Notation   CLASS PERIODS: 1
                                                                                        LAB PERIODS: 0
                                                                                        PA PERIODS: 0

Enabling Objectives: **Trainee Preparation Materials:**

2.1   **PERFORM** rhythmic patterns utilizing the unit of beat   A.   Trainee Support Materials:
        and divided beat in simple time in accordance with Ear
        Training Manual for Musicians (NAVEDTRA 10243), 02   1.   None

2.2   **PERFORM** musical examples utilizing the major triad in   B.   Reference Publications:
        numeral notation and a tonic of D in accordance with Ear
        Training Manual for Musicians (NAVEDTRA 10243), 02   1.   None

2.3   **TRANSCRIBE** a performed musical example utilizing
        unit of beat/divided beat rhythms in simple time into
        correct notation in no more than 3 hearings in accordance   **Instructor Preparation:**
        with Ear Training Manual for Musicians (NAVEDTRA
        10243), 02   A.   Review Assigned Trainee Material

2.4   **TRANSCRIBE** a performed series of pitches utilizing   B.   Reference Publications:
        the major triad into correct numeral notation in no more
        than 3 hearings in accordance with Ear Training Manual   1.   None
        for Musicians (NAVEDTRA 10243), 02
                                                                 C.   Training Materials Required:

                                                                      1.   None

Unit 2. EAR TRAINING   A-450-0010

Topic 2.1 Divided Beat In Simple Time/Major Triad Notation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. PERFORM rhythmic patterns utilizing the unit of beat and divided beat in simple time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
3. PERFORM musical examples utilizing the major triad in numeral notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
4. TRANSCRIBE a performed musical example utilizing unit of beat/divided beat rhythms in simple time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
5. TRANSCRIBE a performed series of pitches utilizing the major triad into correct numeral notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	

Unit 2. EAR TRAINING   A-450-0010

Topic 2.2 Divided Beat In Compound Time/Major Triad In Staff Notation   CLASS PERIODS: 1
                                                                                                                                                            LAB PERIODS: 0
                                                                                                                                                             PA PERIODS: 0

Enabling Objectives:

2.5   **PERFORM** rhythmic patterns utilizing the unit of beat
          and divided beat in compound time in accordance with
          Ear Training Manual for Musicians (NAVEDTRA
          10243), 02

2.6   **PERFORM** musical examples utilizing the major triad in
          staff notation and a tonic of D in accordance with Ear
          Training Manual for Musicians (NAVEDTRA 10243), 02

2.7   **TRANSCRIBE** a performed musical example utilizing
          unit of beat/divided beat rhythms in compound time into
          correct notation in no more than 3 hearings in accordance
          with Ear Training Manual for Musicians (NAVEDTRA
          10243), 02

2.8   **TRANSCRIBE** a performed series of pitches utilizing
          the major triad into correct staff notation in no more than
          3 hearings in accordance with Ear Training Manual for
          Musicians (NAVEDTRA 10243), 02

Trainee Preparation Materials:

A.   Trainee Support Materials:

        1.   None

B.   Reference Publications:

        1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

        1.   None

C.   Training Materials Required:

        1.   None

Unit 2. EAR TRAINING   **A-450-0010**

Topic 2.2 Divided Beat In Compound Time/Major Triad In Staff Notation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2.   PERFORM rhythmic patterns utilizing the unit of beat and divided beat in compound time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

3.   PERFORM musical examples utilizing the major triad in staff notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

4.   TRANSCRIBE a performed musical example utilizing unit of beat/divided beat rhythms in compound time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

5.   TRANSCRIBE a performed series of pitches utilizing the major triad into correct staff notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

LESSON PLAN

Topic 2.3 Subdivided Beat In Simple Time/Minor Triad In Staff Notation							CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

2.9	**PERFORM** rhythmic patterns utilizing the unit of beat, divided beat and subdivided beat in compound time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.10	**PERFORM** musical examples utilizing the minor triad in numeral and staff notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.11	**TRANSCRIBE** a performed musical example utilizing unit of beat/divided beat/subdivided beat rhythms in simple time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.12	**TRANSCRIBE** a performed series of pitches utilizing the minor triad into correct staff notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

Trainee Preparation Materials:

A.	Trainee Support Materials:

	1.	None

B.	Reference Publications:

	1.	None

Instructor Preparation:

A.	Review Assigned Trainee Material

B.	Reference Publications:

	1.	None

C.	Training Materials Required:

	1.	None

Unit 2. EAR TRAINING   **A-450-0010**

Topic 2.3 Subdivided Beat In Simple Time/Minor Triad In Staff Notation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. PERFORM rhythmic patterns utilizing the unit of beat, divided beat and subdivided beat in compound time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
3. PERFORM musical examples utilizing the minor triad in numeral and staff notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
4. TRANSCRIBE a performed musical example utilizing unit of beat/divided beat/subdivided beat rhythms in simple time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	

Unit 2. EAR TRAINING A-450-0010

Topic 2.3 Subdivided Beat In Simple Time/Minor Triad In Staff Notation

DISCUSSION POINT **RELATED INSTRUCTOR ACTIVITY**

5. TRANSCRIBE a performed series of pitches utilizing the minor triad into correct staff notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

LESSON PLAN

Unit 2. EAR TRAINING   A-450-0010

Topic 2.4 Subdivided Beat In Compound Time/Major and Minor Scales In Staff Notation   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

2.13   **PERFORM** rhythmic patterns utilizing the unit of beat, divided beat and subdivided beat in simple time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.14   **PERFORM** major, natural minor, harmonic minor and melodic minor scales, major and minor pentachords, and major, minor, harmonic and natural tetrachords in numeral notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.15   **PERFORM** musical examples utilizing the major, natural minor, harmonic minor and melodic minor scales in numeral and staff notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.16   **TRANSCRIBE** a performed musical example utilizing unit of beat/divided beat/subdivided beat rhythms in compound time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.17   **TRANSCRIBE** a performed series of pitches utilizing the major and melodic minor scales into correct staff notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

Unit 2. EAR TRAINING A-450-0010

Topic 2.4 Subdivided Beat In Compound Time/Major and Minor Scales In Staff Notation

C.   Training Materials Required:

    1.   None

Topic 2.4 Subdivided Beat In Compound Time/Major and Minor Scales In Staff Notation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. PERFORM rhythmic patterns utilizing the unit of beat, divided beat and subdivided beat in simple time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
3. PERFORM major, natural minor, harmonic minor and melodic minor scales, major and minor pentachords, and major, minor, harmonic and natural tetrachords in numeral notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
4. PERFORM musical examples utilizing the major, natural minor, harmonic minor and melodic minor scales in numeral and staff notation and a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	

Topic 2.4 Subdivided Beat In Compound Time/Major and Minor Scales In Staff Notation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

5.   TRANSCRIBE a performed musical example utilizing unit
        of beat/divided beat/subdivided beat rhythms in compound
        time into correct notation in no more than 3 hearings in
        accordance with Ear Training Manual for Musicians
        (NAVEDTRA 10243), 02

6.   TRANSCRIBE a performed series of pitches utilizing the
        major and melodic minor scales into correct staff notation
        in no more than 3 hearings in accordance with Ear Training
        Manual for Musicians (NAVEDTRA 10243), 02

LESSON PLAN

Topic 2.5 Syncopated Rhythms In Simple and Compound Times/Intervals and Triads   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

2.18   **PERFORM** syncopated rhythmic patterns utilizing the unit of beat and divided beat in simple and compound time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.19   **PERFORM** all simple intervals, both ascending and descending, from a random tonic in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.20   **PERFORM** root position major, minor, augmented and diminished triads from a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.21   **TRANSCRIBE** a performed series of pitches utilizing syncopated patterns and unit of beat and divided beat rhythms in simple and compound time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.22   **IDENTIFY** simple intervals and root position major, minor, augmented and diminished triads when played on a keyboard source in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

Unit 2. EAR TRAINING   **A-450-0010**

Topic 2.5 Syncopated Rhythms In Simple and Compound Times/Intervals and Triads

C.   Training Materials Required:

    1.   None

Unit 2. EAR TRAINING   **A-450-0010**

Topic 2.5 Syncopated Rhythms In Simple and Compound Times/Intervals and Triads

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2.   PERFORM syncopated rhythmic patterns utilizing the unit of beat and divided beat in simple and compound time in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

3.   PERFORM all simple intervals, both ascending and descending, from a random tonic in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

4.   PERFORM root position major, minor, augmented and diminished triads from a tonic of D in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

5.   TRANSCRIBE a performed series of pitches utilizing syncopated patterns and unit of beat and divided beat rhythms in simple and compound time into correct notation in no more than 3 hearings in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

Topic 2.5 Syncopated Rhythms In Simple and Compound Times/Intervals and Triads

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. IDENTIFY simple intervals and root position major, minor, augemented and diminished triads when played on a keyboard source in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	

LESSON PLAN

Topic 2.6 Diatonic Melodies Utilizing the Major and Minor Scales With Leaps of a Third In the Tonic Triad and Unit of Beat and Divided Beat Rhythms In Simple and Compound Time

CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

2.23 **PERFORM** melodies in Chapter 6, NAVEDTRA 10243, using the indicated dynamic and expressive markings, and establishing the tonic and starting pitch from a given A=440hz in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

2.24 **TRANSCRIBE** melodies in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

    1. None

C. Training Materials Required:

    1. None

Trainee Preparation Materials:

A. Trainee Support Materials:

    1. None

B. Reference Publications:

    1. None

LESSON PLAN

Topic 2.6 Diatonic Melodies Utilizing the Major and Minor Scales With Leaps of a Third In the Tonic Triad and Unit of Beat and Divided Beat Rhythms In Simple and Compound Time

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1.　　Introduction	1.　　Establish Contact.
2.　　PERFORM melodies in Chapter 6, NAVEDTRA 10243, using the indicated dynamic and expressive markings, and establishing the tonic and starting pitch from a given A=440hz in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	
3.　　TRANSCRIBE melodies in accordance with Ear Training Manual for Musicians (NAVEDTRA 10243), 02	

LESSON PLAN

Topic 3.1 Tuning and Warm-up Procedures   CLASS PERIODS: 0
                                                                                                                              LAB PERIODS: 48
                                                                                                                              PA PERIODS: 0

Enabling Objectives:

4.1   **TUNE** individual instruments using a chromatic tuner. in
          accordance with Occupational Standards (OCCSTDS),
          NAVPERS 18068F

4.2   **PERFORM** a given pitch within an ensemble. in
          accordance with Occupational Standards (OCCSTDS),
          NAVPERS 18068F

4.3   **PERFORM** warm-up procedures as prescribed in a
          concert band with proper blend and blance in accordance
          with Occupational Standards (OCCSTDS), NAVPERS
          18068F

Trainee Preparation Materials:

A.   Trainee Support Materials:

          1.   None

B.   Reference Publications:

          1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

          1.   None

C.   Training Materials Required:

          1.   Instruction Sheets
                  a.   Student Rehearsal Responsibilities in Concert Band,
                          Information Sheet 3–1–1
          2.   Training Materials
                  a.   Trainee Guide

Unit 3. CONCERT BAND A-450-0010

Topic 3.1 Tuning and Warm-up Procedures

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
a. To effectively rehearse a concert band, the rehearsal conductor must know the characteristics of instruments, intonation tendencies, and roles as it relates to individual sections and ensemble performance	a. Introduce yourself and give any background onyourself that might be of interest.
	Motivating Statements.
	State lesson topic.
	State terminal and enabling objectives.
	Refer to and direct trainee to refer to Information Sheet 3-1-1, Student Rehearsal Responsibilities in Concert Band, State rehearsal policies and etiquette.
	State class policies.
2. Tuning individual instrument using a chromatic tuner	

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.1 Tuning and Warm-up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Play tuning pitch while observing the tuner dial.

              a.   Remind students to form in the mind a good concept of tone and the tuning pitch, then play the pitch with a proper embouchure and breath support.

    b.   Make adjustments to the instrument to bring pitch in tune.

              b.   Refer trainee to Trainee Guide for individual instruments;

    c.   Use the correct embouchure, posture, and breath support to create a focused sound/tone.

3.   Perform a given pitch within an ensemble.

        3.   Discuss the acoustical properties of sound to ensure students understand and can hear when pitches are in tune/out of tune.

    a.   Play and listen carefully to pitches.

    b.   Immediately adjust out-of-tune pitches.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.1 Tuning and Warm-up Procedures

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
4. Play warm-up procedures.	4. To heighten student awareness, tell them what to listen for in order to play in tune with self and others.
	Listen to the bass for the fundamental pitch.
	Listen to other instruments playing the same part.
	Listen to the section leader.
	Listen to the lead trumpet.
a. Perform: J.S. Bach chorales chord scales.	
b. Make constant adjustments in pitch to perform with other members of the ensemble.	
c. The warm-up is an essential element leading to efficient performance.	

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.1 Tuning and Warm-up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Allows muscles to work more efficiently

    (2)   Warms the instrument to maintain pitch

    (3)   Provides mental focus (psychologically) for each member of the ensemble

    (4)   Does not require extreme demands regarding range, technique, or dynamics

5.   Summary and Review

    a.   Read/paraphrase learning objectives

    b.   Summarize lesson

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.1 Tuning and Warm-up Procedures

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Ask review questions	c. What piece of equipment is used to check intonation of individual instruments? Chromatic tuner. What must be done if the instrument is not in tune? Adjust the instrument. What are the three elements used to create a focused tone? Embouchure, posture, and breath support. What must be done constantly while playing to ensure good intonation? Listen. When should the player adjust out-of-tune pitches? Immediately.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.2 Intonation   CLASS PERIODS: 0
                                                                                                         LAB PERIODS: 22
                                                                                                         PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

4.4   **IDENTIFY** problems encountered in the production of
        good tonal quality for individual instruments. in   1.   None
        accordance with Occupational Standards (OCCSTDS),
        NAVPERS 18068F

                                                                              Instructor Preparation:

4.5   **DEMONSTRATE** techniques used to adjust intonation
        within a concert band.   A.   Review Assigned Trainee Material

4.6   **IDENTIFY** both in-tune and out-of-tune pitches.   B.   Reference Publications:

4.7   **PERFORM** concert band music with proper intonation   1.   None
        using prescribed techniques.

                                                                              C.   Training Materials Required:

Trainee Preparation Materials:
                                                                                1.   Training Materials
                                                                                      a.   Trainee Guide
A.   Trainee Support Materials:

     1.   None

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Identify techniques to produce good tonal qualities on individual instruments. Tone quality production problems:	

a.   a. Air Support (breath support)
        b. Embouchure focus
        c. Intonation
        d. Tongue placement
        e. Endurance
        f. Insufficient warm-up
        g. Instrument/mouthpiece quality and/or type	

3. Demonstrate proper posture and breathing techniques to adjust tone and intonation.	3. Refer trainee to Trainee Guide for individual instruments for further information.
4. Perform warm-up exercises.	4. Make immediate adjustments to embouchure and breath support to correct problems with intonation within a section. .

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. Demonstrate awareness of in-tune and out-of-tune pitches by making timely adjustments.	
6. Identify proper intonation using prescribed techniques through performance of concert band music.	6. Choose and perform selections demonstrating prescribed techniques. Play recordings demonstrating proper intonation (10 minutes).

7. 1 Summary and Review
    a Read/paraphrase learning objectives
    b Summarize lesson
    c Ask review questions
	7. What are three techniques used to produce good tone? Air support, embouchure focus, intonation.
	
	What should be done to prepare the embouchure for playing? Sufficient warm-up.
	
	How can the tone be adjusted without actually moving the instrument? Adjust posture and breathing.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.2 Intonation

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

What are two ways to immediately adjust
intonation? Proper breath support and
embouchure adjustments.

When should adjustments be made to out-of-tune
pitches? Immediately.

Topic 3.3 Blend and Balance   CLASS PERIODS: 0
                                                                                                                        LAB PERIODS: 22
                                                                                                                        PA PERIODS: 0

Enabling Objectives:

4.8   **IDENTIFY** proper techniques for blending and
          balancing within the ensemble.

4.9   **IDENTIFY** the responsibilities and roles of each
          instrument within a section or within the ensemble.

4.10   **ADJUST** dynamics to correct problems with blend and
          balance.

Trainee Preparation Materials:

A.   Trainee Support Materials:

        1.   None

B.   Reference Publications:

        1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

        1.   Basic Music, NAVEDTRA 10244
        2.   Effective Performance of Band Music, Francis McBeth
        3.   Guidelines for Style Analysis, Jon LaRue

C.   Training Materials Required:

        1.   None

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.3 Blend and Balance

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	
2. Discuss the acoustical properties of sound as it relates to ensemble blend and balance.	2. Refer to and direct trainee to refer to Basic Music, NAVEDTRA 10244, Chap. 1 and 12. Refer to McBeth's balance pyramid.
a. Discuss balance as it relates to ensemble intonation.	a. Direct band to perform an inverted pyramid to illustrate acoustical properties of sound and the overtone series.
b. Discuss dynamics as it relates to blend and balance.	b. Refer to Effective Performance of Band Music, Francis McBeth.
(1) Perform comparative loudness of tone	
(2) Perform comparative softness of tone	

Topic 3.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Perform gradual change markings
         (i.e., crescendo/decrescendo)

    (4)   Perform subito change markings

3.   Identify performance roles as it relates to section   3.   Refer to Guidelines for Style Analysis, Jon LaRue.
      and/or ensemble balance. Discuss roles:
      a. Melodic
      b. Harmonic
      c. Rhythmic
      d. Sound/timbre

4.   Direct band to perform changes in dynamics   4.   Perform music per instructions.
    maintaining good blend/ balance/intonation.

5.   4 Summary and Review
      a Read/paraphrase learning objectives
      b Summarize lesson
      c Ask review questions

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.3 Blend and Balance

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

What is an integral ingredient of good ensemble
intonation? Proper balance.

What is McBeth's pyramid? Francis W. McBeth's
approach to proper blend and balance as it relates
to dynamics.

What are four performance roles which relate to
section or ensemble balance? Melodic, harmonic,
rhythmic, and sound/timbre.

Is balance affected by dynamics? yes.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.4 Style and Interpretation   CLASS PERIODS: 0
                                                                                            LAB PERIODS: 22
                                                                                            PA PERIODS: 0

Enabling Objectives: **Instructor Preparation:**

4.11   **FOLLOW** rehearsal conductors' gestures (verbal and   A.   Review Assigned Trainee Material
        non-verbal).

                                                                        B.   Reference Publications:
4.12   **IDENTIFY** the metrical stress and unit of beat.

                                                                              1.   Basic Music, NAVEDTRA 10244
4.13   **PERFORM** the divided and subdivided beat in   2.   Effective Performance of Band Music, Francis McBeth
        compound and simple time found in various musical
        styles.   C.   Training Materials Required:

4.14   **PERFORM** common performance directives as they   1.   None
        relate to dynamics, articulation, and ornamentation.

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

LESSON PLAN

Topic 3.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Discuss the various physical gestures which represent performance of sound, style, dynamics, articulation, tempo, etc. Respond to facial expressions (non-verbal) as they relate to the desired sound required by the ensemble.	2. Show the ensemble your physical gestures as they relate to dynamics, articulation, tempo and style.
3. Identify the metrical stress and unit of beat. Recognize time signatures.	
4. Perform rhythmic patterns in both simple and compound time as found in concert band music.	
5. Identify through performance common directives as they relate to dynamics, articulation, and ornamentation.	5. Refer to excercises in Effective Performance of Band Music, Francis McBeth.
a. <u>Dynamics</u>: Pyramid balance system	

Unit 3. CONCERT BAND   A-450-0010

Topic 3.4 Style and Interpretation

  DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   The higher the instrument group, the
          softer the volume.

    (2)   Applies to volume, not intensity or
          articulation.

    (3)   Intonation problems occur when balance
          problems are present.

    (4)   Gradual dynamic markings should
          progress smoothly, not too quickly.

    (5)   Dynamic markings cover the full note
          valve indicated.

    (6)   Identify instruments in unison/octaves to
          correct poor intonation (balance).

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

b.   <u>Articulation</u>:

(1)   Describe commonly used markings

     (a)   (>)**Accent**: Horizontal accent   (a)   Write examples on board, if necessary.
            sharp attack and tone hold full
            value.

     (b)   Percussive attack with
            diaphramatic breath support.

     (c)   (-) **Legato**: Tenuto: Long, long,
            attacked without accent. Note held
            full value with very little
            separation.

     (d)   (.) **Staccato**: separated/detached.
            Half the note value; shorter in fast
            tempo. longer in slow tempo

Topic 3.4 Style and Interpretation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(e) (>) **Long accent**; tenuto accent, bell-tone effect, full duration with attack	
(f) (^) **Marcato**: capped note, the heaviest attack, not tenuto	
(g) (Fp) **Forte Piano** Attack loudly and suddenly, then play softly. Soft should be maintained. Clarity of tone should be emphasized.	
(h) (Fz) **Forzando** Strongly accented, marcato bell-tone effect. Clarity of tone should be emphasized.	
(i) (Sfz) **Sforzando** With sudden accent	

Topic 3.4 Style and Interpretation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) <u>Ornamentation</u>. Perform ornamentation IAW Basic Music Book, NAVEDTRA 10244, Appendix B, as it relates to the style/era in which the music was composed.	(2) Refer to Basic Music, NAVEDTRA 10244, Appendix B.
6. Perform music with particular emphasis on performance directions an interpretation.	
7. Summary and Review.	7. Play recording (10 minutes).
a. Read/paraphrase learning objectives.	
b. Summarize lesson	

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Ask review questions	c. According to the McBeth pyramid, the higher pitched instruments should play louder or softer? Softer. The term "staccato" means _____? Separated/detached. How does a conductor show dynamics, articulation, tempo, and style? With physical gestures. What is a major cause of poor intonation? Poor balance.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.5 Rhythmic Accuracy   CLASS PERIODS: 0
LAB PERIODS: 20
PA PERIODS: 0

Enabling Objectives:

4.15   **IDENTIFY** natural rhythmic tendencies as they relate to different historical periods.

4.16   **DEMONSTRATE** techniques used to correct rhythmic tendencies and deficiencies.

1.   None

C.   Training Materials Required:

1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.5 Rhythmic Accuracy

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2.   Understand natural rhythmic tendencies
  a.   Softer volume = slower tempi
  b.   Louder volume = faster tempi
  c.   Consecutive rhythmic patterns rush
	2. Involve percussion and other ensemble personnel not playing to assist in mental understanding of divided/ sub-divided beat by performing divided and/or sub-divided beat patterns while other perform.

3. Avoid rhythmic tendencies by dividing and/or sub-dividing the beat (mentally) while performing.	
4. Perform concert band music using prescribed techniques.	
5. Summary and Review	5. Play recordings to reinforce enabling objectives.
a. Read/paraphrase learning objectives	

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.5 Rhythmic Accuracy

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Summarize lesson	
c. Ask review questions	c. What is the natural rhythmic tendency when playing at a soft volume? Slow down.
	What effect does a loud volume have on rhythmic accuracy? It tends to increase the tempo.
	What is the natural tendency with consecutive or repeated patterns? Rushing.
	How can the rhythmic tendencies in questions 1,2, and 3 be corrected? Divide or subdivide the beat (mentally) while performing.

Unit 3. CONCERT BAND   **A-450-0010**

Topic 3.6 Sight-reading In Concert Band   CLASS PERIODS: 0
                                                                                                                           LAB PERIODS: 32
                                                                                                                           PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

4.17   **PERFORM** grades III through IV concert band literature
        at sight to the 2.7 level for major instruments and 2.5
        level for minor instruments.

    1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   None

LESSON PLAN

Topic 3.6 Sight-reading In Concert Band

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. Perform concert band music per all previous lesson topics.	
3. 1. Summary and Review	3. What grade level of concert band music is appropriate for sight-reading? Grade III through Grade VI. To what ability level should students be able to sight read? 2.7 for major instruments and 2.5 for minors. What is the most important goal of sight-reading? Rhythmic accuracy. What is the most commonly overlooked aspect of sight-reading? dynamics.

LESSON PLAN

Topic 3.7 Concert Band Performance   CLASS PERIODS: 0
                                                                              LAB PERIODS: 20
                                                                              PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

4.18   **PERFORM** concert band selections using prescribed
       techniques.

1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

LESSON PLAN

Topic 3.7 Concert Band Performance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. Perform concert band music per all previous lesson topics.	2. Grade students per Information Sheet 4-1-1.
3. Summary and Review	
a. Read/paraphrase learning objectives Summarize lesson Ask review questions	a. What is essential to maintaining good intonation? proper blend and balance. How do musicians determine their individual intonation? Constant listening. What is the main reason the band doesn't play together? Not watching the conductor. Who is responsible or proper intonation? The individual player.

LESSON PLAN

Topic 4.1 Tuning and Warm-Up Procedures   CLASS PERIODS: 0
                                                                                     LAB PERIODS: 22
                                                                                     PA PERIODS: 0

Enabling Objectives: **Instructor Preparation:**

5.1   **DEMONSTRATE** the proper use of the chromatic tuner   A.   Review Assigned Trainee Material
        in accordance with NAVPERS 18068F Occupational
        Standards (OCCSTDS), 379   B.   Reference Publications:

5.2   **TUNE** individual instrument given a pitch within an   1.   None
        ensemble in accordance with NAVPERS 18068F
        Occupational Standards (OCCSTDS), 379   C.   Training Materials Required:

5.3   **PERFORM** warm-up procedures in a stage band as   1.   Instruction Sheets
        prescribed in accordance with NAVPERS 18068F   a.   Dance Band Grading Criteria, Information Sheet 4–1–1
        Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

LESSON PLAN

Topic 4.1 Tuning and Warm-Up Procedures

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
a. To effectively rehearse a concert band, the rehearsal conductor must know the characteristics of instruments, intonation tendencies, and roles as it relates to individual sections and ensemble performance.	a. Introduce yourself and give any background onyourself that might be of interest.
	Motivating Statements.
	State lesson topic.
	State terminal and enabling objectives.
	Refer to and direct trainee to refer to Information Sheet 4-1-1, Dance Band Grading Criteria, State rehearsal policies and etiquette.
	State class policies.
2. Tuning individual instrument using a chromatic tuner.	

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.1 Tuning and Warm-Up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     a.   Play tuning pitch while observing the tuner dial.

     b.   Make adjustments to instrument to bring pitch in tune.

3.   Tune instrument when given an individual pitch.

     a.   Listen to pitch given.

     b.   Make adjustments to instrument to bring pitch in tune.

4.   Warm up procedures.

     a.   Perform major and minor scales.

     b.   Play guide tones for diatonic ii7-V7-Imaj7 progression.

Topic 4.1 Tuning and Warm-Up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   Perform slow melodic pieces. (optional)

    d.   Tune ensemble to fixed pitch.

5.   Summary and Review

    a.   Review the major discussion points

    b.   Read the enabling objectives

    c.   Questions   c.   What two methods of tuning are used in stage band? What is the first step in tuning when given an individual pitch? Describe two warm up procedures used in stage band.

LESSON PLAN

Topic 4.2 Intonation   CLASS PERIODS: 0
LAB PERIODS: 22
PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

5.4   **IDENTIFY** problems encountered in the production of
good tonal quality for individual instruments in
accordance with NAVPERS 18068F Occupational
Standards (OCCSTDS), 379

   1.   None

5.5   **ADJUST** intonation within a stage band in accordance
with NAVPERS 18068F Occupational Standards
(OCCSTDS), 379

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

5.6   **PERFORM** stage band music with proper intonation
using prescribed techniques in accordance with
NAVPERS 18068F Occupational Standards
(OCCSTDS), 379

   1.   None

C.   Training Materials Required:

   1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2.   Tone quality production problems

    a. Over blowing

    b. Poor breath control

    c. Intonation

    d. Tongue placement

    e. Instrument/mouthpiecequality and/or type

    f. posture

    g. embouchure

    h. Endurance

    i. Insufficient warm-up

    j. Equalization of amplifier (electronic Instruments)

Topic 4.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

3.   Techniques to adjust intonation

       a. Posture

       b. Breathing

4. Play stage band music identifying and correcting poor intonation.	4. Play recordings Demonstrate tone quality.
a. Perform music while listening for correct intonation.	
b. Make constant adjustments to remain in tune with ensemble.	
5. Summary and Review	5. Identify four physical causes of poor tone quality. How can electronic instruments alter their tone quality? Identify two techniques to adjust intonation. What can an instrumentalist do to stay in tune with the ensemble?
a. Review the major discussion points	
b. Read the enabling objectives	
c. Questions	

LESSON PLAN

Topic 4.3 Blend and Balance   CLASS PERIODS: 0
                                                                                            LAB PERIODS: 22
                                                                                            PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

5.7   **IDENTIFY** proper techniques for blending and
      balancing within a section as prescribed in accordance
      with NAVPERS 18068F Occupational Standards
      (OCCSTDS), 379

      1.   None

5.9   **DEMONSTRATE** the ability to correct blend/balance
      deficiencies in accordance with NAVPERS 18068F
      Occupational Standards (OCCSTDS), 379

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

5.8   **IDENTIFY** responsibilities and roles of each instrument
      within the ensemble in accordance with NAVPERS
      18068F Occupational Standards (OCCSTDS), 379

      1.   None

C.   Training Materials Required:

Trainee Preparation Materials:

      1.   None

A.   Trainee Support Materials:

      1.   None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

1.   Introduction   1.   Establish Contact.

2.   Blend and balance techniques

     a.   Listen to section leaders

     b.   Explain "McBeth" pyramid as it relates to
            section/ensemble

     c.   Match timbre of section leaders

3.   Roles of instruments

     a.   Discuss roles

        (1)   Melodic

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (2)   Harmonic

      (3)   Rhythmic

   b.   Rhythm section responsibilities

      (1)   Drums

          (a)   Time

          (b)   Dynamics

          (c)   Form

      (2)   Bass

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (a)   Time

     (b)   Harmonic Framework

     (c)   Dynamics

(3)   Guitar

     (a)   Time

     (b)   Harmonic Structure

     (c)   Dynamics

     (d)   Melodic Function

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

 (4) Keyboards

  (a) Harmonic Color

  (b) Time

  (c) Dynamics

4. Perform stage band music with correct blend and balance.

 a. Play music while listening to section leaders and
  making adjustments for blend/balance.

5. Summary and Review

 a. Review the major discussion points

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.3 Blend and Balance

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

b.   Read the enabling objectives

c.   Questions   c.   What is the "McBeth Pyramid"?

Name the three roles of instruments.

What are the responsibilities of the drums?

Who should individual instrumentalists primarily listen to?

LESSON PLAN

Topic 4.4 Style and Interpretation

CLASS PERIODS: 0
LAB PERIODS: 40
PA PERIODS: 0

Enabling Objectives:

5.10 **DESCRIBE** the interpretation of the divided beat in various musical styles in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

5.14 **PERFORM** common performance directions (written and implied) in stage band literature in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

5.13 **DESCRIBE** common performance directions (written and implied) in stage band literature in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

5.12 **PERFORM** the divided and subdivided beat in various musical styles in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

5.11 **DEMONSTRATE** phonetics used for swing interpretation in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. None

C. Training Materials Required:

1. None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2. Interpretation of the divided beat

    a. Swing

        (1) Based on triplet

        (2) 2/3 - 1/3 concept

    b. Latin

        (1) Divided beat even (concert band) interpretation

        (2) 1/2 - 1/2 concept

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   Rock

        (1)   Divided beat even

        (2)   1/2 - 1/2 concept

    d.   Funk

        (1)   Divided beat even emphasis is the sub-divided feel

        (2)   1/2 - 1/2 concept

3.   Swing phonetics

    a.   Long percussive (LP) - say "DOO"

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   . "D" indicates tongued entrance

(2)   "DO" for full value of

notes

b.   Short percussive (SP) - say "DOT", "DAWT", or
"DIT"

(1)   "D" indicates tongued entrance.

(2)   "DOT/DAWT" for 2/3 of the beat

(3)   "DIT" for 1/3 of the beat

c.   Triplets - "OO-VA-BAH" or equivalent

4.   Play stage band music with correct interpretation

Unit 4. STAGE BAND _____ **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Perform 2/3 - 1/3 concept in swing

    b.   Perform 1/2 - 1/2 concept in Latin/Rock

    c.   Perform 1/2 - 1/2 with subdivided feel in funk

5.   Performance directions

    a.   Articulations and accents

       (1)   Horizontal accent

          (a)   Sharp attack

          (b)   Volume decay varies with tempo

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (c)   Full Value

       (d)   Long percussive

  (2)   Legato

       (a)   Long attack with no accent

       (b)   Note held full value

       (c)   Non-percussive

  (3)   Vertical accent

       (a)   Sharp attack

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

        (b)   Shortened depending on style differences

        (c)   Short percussive

    (4)   Staccato

        (a)   Attack with accent

        (b)   Not played full value

        (c)   Swing 1/3 Latin 1/2

        (d)   Short percussive

    b.   Dynamics

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Crescendo, cresc.

        (a)   Gradual increase in volume

        (b)   Volume increases for full value of note

    (2)   Decrescendo, Decresc., Diminuendo, Dim.

        (a)   Gradual decrease in volume

        (b)   Volume decreases for full value of note

    (3)   Subito Volume change

        (a)   (Fp) Forte Piano; SFP

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

  DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

            (b)   Attack and suddenly play soft

            (c)   Full duration of note

     (4)   SFZ Sforzando

            (a)   With a sudden accent

            (b)   Full duration of note

   c.   Jazz Melodic Devices

     (1)   Scoop

     (2)   Rip/flare

Topic 4.4 Style and Interpretation

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Plop

    (4)   Drop or fall

    (5)   Doit, Doik, or Doink

    (6)   Flip/turn

    (7)   Bend

    (8)   Smear

    (9)   Shake

    (10)   Ghost note

Topic 4.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (11)   Swallowed note

    (12)   Straight eigths (in swing)

6.   Play performance directions in stage band music.

    a.   Use correct interpretation of performance directions
        in stage band setting

    b.   Play prescribed grade II, III, and IV music illustrating
        melodic devices.

7.   Summary and Review

    a.   Review the major discussion points

    b.   Read the enabling objectives

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Questions	c. Describe the interpretation of the divided beat in swing.
	What phonetic is used for a short percussive note in swing?
	Identify two articulations which identify the note to be held full value.
	Name four jazz melodic devices.

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.5 Rhythmic Accuracy   CLASS PERIODS: 0
                                                                            LAB PERIODS: 20
                                                                            PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

5.15   **IDENTIFY** natural rhythmic tendencies in various
       musical styles in accordance with NAVPERS 18068F
       Occupational Standards (OCCSTDS), 379

      1.   None

5.16   **DESCRIBE** techniques used to correct rhythmic
       tendencies and deficiencies in accordance with
       NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

Instructor Preparation:

A.   Review Assigned Trainee Material

5.17   **DEMONSTRATE** techniques used to correct rhythmic
       tendencies and deficiencies. in accordance with
       NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

B.   Reference Publications:

      1.   None

C.   Training Materials Required:

      1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.5 Rhythmic Accuracy

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2.   Natural Rhythmic Tendencies

    a.   Rushing

       (1)   Consecutive quarter notes and eighth notes-
             Caused by failure to divide beat correctly

       (2)   Written crescendo - louder does not mean faster

       (3)   Natural crescendo -Ascending lines-Repeated
             figures on or close to same note

       (4)   Ornamentations

       (5)   Improper breathing, timing and support

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.5 Rhythmic Accuracy

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Dragging

          (1)   Written Decrescendo

          (2)   Improper counting

          (3)   Any anticipations

          (4)   Consecutive anticipations

          (5)   Technical inability

3.   Rhythmic tendency correction

    a.   Count and clap

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.5 Rhythmic Accuracy

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Equivalent meter   b.   Diagram on chalkboard.

    c.   Slow tempo down

        (1)   Play figures on instruments

        (2)   Gradually pick up tempo

4.   Correct rhythms in stage band music

    a.   Play stage band music with correct rhythmic
        placement

        (1)   Use techniques to correct rhythms when needed

        (2)   Use phonetics when singing figures

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.5 Rhythmic Accuracy

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
5. Summary and Review	
a. Review the major discussion points	
b. Read the enabling objectives	
c. Questions	c. Identify four natural rhythmic tendencies which can cause rushing.
	Identify four natural rhythmic tendencies which can cause dragging.
	Would a written crescendo tend to rush or drag a line?
	Identify three techniques that are used to correct rhythmic tendencies.

LESSON PLAN

Topic 4.6 Characteristics of Stage Band Instrumental Sections   CLASS PERIODS: 0
LAB PERIODS: 20
PA PERIODS: 0

<u>**Enabling Objectives:**</u>

5.18 **DESCRIBE** the function of each instrument in the
       rhythm section in accordance with NAVPERS 18068F
       Occupational Standards (OCCSTDS), 379

5.19 **DESCRIBE** the function fo each instrument in the
       ensemble in accordance with NAVPERS 18068F
       Occupational Standards (OCCSTDS), 379

<u>**Trainee Preparation Materials:**</u>

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

<u>**Instructor Preparation:**</u>

A.   Review Assigned Trainee Material

B.   Reference Publications:

     1.   None

C.   Training Materials Required:

     1.   None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.6 Characteristics of Stage Band Instrumental Sections

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.

2.   Rhythm Section Function

    a.   Drum set

        (1)   Primary function - time

        (2)   Additional responsibilities
        - Dynamics
        - Form

    b.   Bass

        (1)   Primary function - time w/drums

Topic 4.6 Characteristics of Stage Band Instrumental Sections

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

    (2)   Additional responsibilities

        - Harmonic framework

        - Dynamics

  c.   Guitar

    (1)   Primary function -time

    (2)   Responsibilities

        - Dynamics

        - Melody

        - Harmonic structure

  d.   Keyboards

    (1)   Primary function -harmonic content (color)

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.6 Characteristics of Stage Band Instrumental Sections

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Additional responsibilities

        - Time

        - Dynamics

3.   Instrumental function by section

    a.   Brass section

        (1)   Melody

            - unison and octaves

            - harmonized (tutti)

        (2)   Harmony

            - Background figures

            - Padding (chordal)

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.6 Characteristics of Stage Band Instrumental Sections

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (3)   Solos

          - written

          - improvised

   b.   Saxophone section

       (1)   Melody

          - unison and octaves

          - harmonized solis

          - Tutti with brass

       (2)   Harmony

          - padding (chordal)

          - background figures with brass

       (3)   Solos

          - Written

          - Improvised

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.6 Characteristics of Stage Band Instrumental Sections

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
4. Summary and Review	
a. Review the major discussion points	
b. Read the enabling objectives	
c. Questions	c. What is the primary function of the guitar in stage band?
	What is the primary function of the keyboard in stage band?
	Besides time, what are the responsibilities of the drums in stage band?
	What are the three functions of both the brass and woodwind sections in stage band?

LESSON PLAN

Topic 4.7 Sight-Reading In Stage Band   CLASS PERIODS: 0
                                                                                            LAB PERIODS: 20
                                                                                            PA PERIODS: 0

Enabling Objectives:

       1.   None

5.20 **PERFORM** grades III through IV stage band literature at sight to the 2.7 level for major instruments and 2.5 for the minor instruments in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

C.   Training Materials Required:

       1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

       1.   None

B.   Reference Publications:

       1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

LESSON PLAN

Topic 4.7 Sight-Reading In Stage Band

DISCUSSION POINT

1.   Introduction

2.   Sight-read grades III and IV stage band music using
      techniques for good intonation, blend/balance, rhythmic
      accuracy, style, and interpretation.

RELATED INSTRUCTOR ACTIVITY

1.   Establish Contact.

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.8 Stage Band Performance   CLASS PERIODS: 0
                                                                                                                                LAB PERIODS: 40
                                                                                                                                PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

5.21   **PERFORM** stage band selections using prescribed
           techniques in accordance with NAVPERS 18068F
           Occupational Standards (OCCSTDS), 379

    1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   None

Unit 4. STAGE BAND   **A-450-0010**

Topic 4.8 Stage Band Performance

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Perform Stage band grade III and IV music using techniques for good intonation, blend/balance.	

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.1 Diatonic Chord Progressions In Major   CLASS PERIODS: 2
                                                                                                    LAB PERIODS: 0
                                                                                                    PA PERIODS: 0

Enabling Objectives:

7.1   **IDENTIFY** diatonic pitches. in accordance with
       NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

7.2   **IDENTIFY** diatonic seventh chords. in accordance with
       NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

7.3   **IDENTIFY** chord symbols. in accordance with
       NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

7.4   **DESCRIBE** the characteristics and functions of diatonic
       seventh chords occurring in major keys. in accordance
       with NAVPERS 18068F Occupational Standards
       (OCCSTDS), 379

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   Basic Music, NAVEDTRA 10244

C.   Training Materials Required:

      1.   Instruction Sheets
            a.   Student Rehearsal Responsibilities in Improv,
                  Information Sheet 5–1–1
            b.   Diatonic Chord Progressions In Major, Outline Sheet
                  5–1–2

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.1 Diatonic Chord Progressions In Major

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements: Tell trainees how they will use the course material. Tell trainees why they need to know the lesson material.
	Refer to and direct trainee to refer to Information Sheet 5-1-1, Student Rehearsal Responsibilities in Improv.
2. Definition of Diatonic	2. Refer trainee to Outline Sheet 5-1-2, Diatonic Chord Progressions In Major.
	Refer trainee to Basic Music, NAVEDTRA 10244, Lesson Topic 1.6.
a. Pitch	
(1) Interval	

Topic 5.1 Diatonic Chord Progressions In Major

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (a)   Triad

3.   Definition of Diatonic Seventh Chord

4.   Definition of Chord Symbols

     a.   Major Seventh Chords

     b.   Minor Seventh Chords

     c.   Dominant Seventh Chords

     d.   Minor Seven/Flat Five Chords

5.   Harmonic Functions of Diatonic Seventh Chords in Major   5.   On the VAP board, write a Diatonic Major Scale.
Keys

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.1 Diatonic Chord Progressions In Major

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
6. Qualities of Diatonic Seventh Chords Occuring in Major Keys	6. Superimpose thirds over each note resulting in Diatonic Seventh Chords.
a. Major Seventh Chords	
b. Minor Seventh Chords	
c. Dominant chord	
d. Minor Seven/Flat Five Chord	
7. Diatonic Chord Progression	
8. Summary and Review	
a. Read topic learning objectives.	

LESSON PLAN

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.1 Diatonic Chord Progressions In Major

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Review topic.

    c.   Questions   c.   What is the quality of the diatonic seventh chord
                  built on the seventh degree of a major scale?

                  Which diatonic seventh chord built on a major scale
                  contains the leading tone as the third of the chord?

                  What is the definition of diatonic?

                  What type of chord is represented by the symbol
                  (insert triangle here)?

LESSON PLAN

Topic 5.2 Modes and Parent Scales   CLASS PERIODS: 2
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

7.5   **DEFINE** modes. in accordance with NAVPERS 18068F
Occupational Standards (OCCSTDS), 379

7.6   **NAME** all modes occurring in major. in accordance with
NAVPERS 18068F Occupational Standards
(OCCSTDS), 379

7.7   **CONSTRUCT** all modes occurring in major. in
accordance with NAVPERS 18068F Occupational
Standards (OCCSTDS), 379

7.8   **DESCRIBE** the relationship between diatonic chord
progressions and modes. in accordance with NAVPERS
18068F Occupational Standards (OCCSTDS), 379

7.9   **DEFINE** parent scale. in accordance with NAVPERS
18068F Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

C.   Training Materials Required:

1.   Instruction Sheets
a.   Modes and Parent Scales, Outline Sheet 5–2–1

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.2 Modes and Parent Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Definition of Mode	2. Refer trainee to Outline Sheet 5-2-1, Modes and Parent Scales.
3. Modes in Major Keys	3. On the VAP board, write a two-octave major scale and point out the various modes.
a. Ionian	
b. Dorian	
c. Phrygian	
d. Lydian	
e. Mixolydian	

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.2 Modes and Parent Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    f.   Aeolian

    g.   Locrian

4.   The relationship between modes and the harmonic functions of each chord.

5.   Define Parent Scale

6.   Relationship between diatonic chord progressions and parent scales.

7.   Summary and Review

    a.   Read topic learning objectives

4.   On the VAP board, write the diatonic chord progression: III/VI/II/V7/I and show the relationship between modes and chords.

5.   RULE: a diatonic chord progression will take its parent scale.

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.2 Modes and Parent Scales

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

b.   Review topic

c.   Questions   c.   Spell and E dorian scale.

What is the parent scale of the progression F#min7-B7?

Spell a Bb mixolydian scale.

What is the parent scale of the progression Ebmin7-Ab7?

LESSON PLAN

Topic 5.3 Applying Modes and Parent Scales to Diatonic Chord Progressions   CLASS PERIODS: 2

LAB PERIODS: 3

PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

7.10   **PERFORM** correct scale, mode, and parent scale with a
given diatonic chord progression. in accordance with
NAVPERS 18068F Occupational Standards
(OCCSTDS), 379

1.   None

7.11   **PERFORM** diatonic chord tones over a diatonic chord
progression. in accordance with NAVPERS 18068F
Occupational Standards (OCCSTDS), 379

Instructor Preparation:

A.   Review Assigned Trainee Material

7.12   **IMPROVISE** with a diatonic chord progression. in
accordance with NAVPERS 18068F Occupational
Standards (OCCSTDS), 379

B.   Reference Publications:

1.   None

Trainee Preparation Materials:

C.   Training Materials Required:

A.   Trainee Support Materials:

1.   Instruction Sheets
a.   Applying Modes and Parent Scales to Diatonic Chord
Progressions, Assignment Sheet 5–3–1

1.   None

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.3 Applying Modes and Parent Scales to Diatonic Chord Progressions

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. The II/V7/I worksheet	2. Refer trainee to Assignment Sheet 5-3-1, Applying Modes and Parent Scales to Diatonic Chord Progressions.
a. Instrument Key	
b. Parent Scales	
c. Diatonic Scale Patterns	
d. Modes	
e. Length of Phrases	e. Define phrase.
f. Chord Symbols	

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.3 Applying Modes and Parent Scales to Diatonic Chord Progressions

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

3.   Characteristics of the "New Approach to Jazz Improvisation
        Play-Along Series

        a.   Volume 3, Track 1

        b.   4/4 Time

        c.   Quarter note=120

        d.   Bossa Nova style

        e.   All keys

4.   Tune to concert pitch "Bb"

5.   Play modes and parent scales

Unit 5. IMPROVISATION   A-450-0010

Topic 5.3 Applying Modes and Parent Scales to Diatonic Chord Progressions

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. Discuss diatonic scale patterns	6. Demonstrate.
7. Improvise	7. When trainee begins initial attempts at improvising, provide guidance by reviewing options; such as parent scales, modes and diatonic scale patterns.
8. Summary and Review	
a. Read topic learning objectives	
b. Review topic	
c. Questions	c. Spell the correct modal scale to be played with a Gmin7 chord. Spell the correct modal scales to be played with an A7, Bmaj7, and Ab min7 chord.

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.4 Analysis of the Standard Song and Application   CLASS PERIODS: 1
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

7.13   **IDENTIFY** diatonic pitches in harmonic minor by
performing appropriate modes, scales, and diatonic scale
patterns to a standard song consisting of diatonic seventh
chords occurring in major keys. in accordance with
NAVPERS 18068F Occupational Standards
(OCCSTDS), 379

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

C.   Training Materials Required:

1.   Instruction Sheets
a.   Analysis of the Standard Song and Application,
Outline Sheet 5–4–1

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.4 Analysis of the Standard Song and Application

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.

2.   Procedures for playing with Abersold recording:

    a.   Tune to concert Bb

Topic 5.4 Analysis of the Standard Song and Application

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b.　Write parent scales	
(1)　While playing, listen for:	
(a)　Time	
(b)　Intonation	
3.　Improvise	3.　Refer to and direct trainee to refer to Outline Sheet 5-4-1, Analysis of the Standard Song and Application.
4.　Summary and Review	
a.　Read topic learning objectives	
b.　Review topic	

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.4 Analysis of the Standard Song and Application

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Questions	c. Write the parent scale for Bmin7-E7 chord progression.
	Write a diatonic pattern to play over a Cmaj7 chord.
	Write an alternate pattern to play over a Cmaj7 chord.
	Write a iimin7-V7 pattern to play over a Dmin7-G7 chord progression.

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor   CLASS PERIODS: 1
LAB PERIODS: 2
PA PERIODS: 0

Enabling Objectives:

7.14   **IDENTIFY** diatonic pitches in harmonic minor. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

7.15   **IDENTIFY** diatonic seventh chords in harmonic minor. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

7.16   **IDENTIFY** chord symbols in harmonic minor. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

7.17   **DESCRIBE** the characteristics and functions of diatonic seventh chords occurring in harmonic minor keys. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   None

C.   Training Materials Required:

   1.   Instruction Sheets
      a.   Diatonic Chord Progressions in Harmonic Minor, Outline Sheet 5–5–1

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.
2. Definition of Diatonic	2. Refer to and direct trainee to refer to Outline Sheet 5-5-1, Diatonic Chord Progressions in Harmonic Minor.
a. Pitch	
b. Interval	

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Triad	
3. Definition of Diatonic Seventh Chord THIS DISCUSSION POINT NEEDS MORE?	3. THIS DISCUSSION POINT NEEDS MORE?
4. Definition of Chord Symbols	
a. Major Seventh Chords	
b. Minor Seventh Chords	
c. Dominant Seventh Chords	
d. Minor Seven/Flat-Five Chords	

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
e. Diminished seventh chords	
f. Augmented (Major seventh) chords	
5. Harmonic Functions of Diatonic Seventh Chords in Major Keys	5. On the VAP board, write a Harmonic minor scale.
6. Qualities of Diatonic Seventh Chords Occurring in Major Keys	6. Superimpose thirds over each note resulting in Diatonic Seventh Chords.
a. Major Seventh Chords	
b. Minor Seventh Chords	
c. Dominant Chord	

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   d.   Minor Seven/Flat-Five Chord

   e.   Minor/Major seventh chords

   f.   Diminished seventh chords

   g.   Augmented (Maj 7) chords

7.   Diatonic Chord Progression

8.   Harmonic Functions

9.   Summary and Review

   a.   Read topic learning objectives

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.5 Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Review topic

    c.   Questions   c.   What is the quality of the diatonic seventh chord built on the 2nd, 5th, 7th, and 1st degrees of a harmonic minor scale?
PLEASE PROVIDE ANSWER.

LESSON PLAN

Topic 5.6 Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor   CLASS PERIODS: 1
LAB PERIODS: 2
PA PERIODS: 0

Enabling Objectives:

7.18 **PERFORM** correct parent scale with a given diatonic chord progression in harmonic minor. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

7.19 **IMPROVISE** with a diatonic chord progression in harmonic minor. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. None

C. Training Materials Required:

1. Instruction Sheets
   a. Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor, Outline Sheet 5–6–1
2. IMI
   a. Band-In-A-Box, Sequencing Software

Topic 5.6 Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.
2. The IImin7(b5)/V7(b9)/Imin(Maj7) worksheet, instructional sheet 7-6-1	2. Refer to and direct trainee to refer to Outline Sheet 5-6-1, Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor.
a. Instrument Key	

Topic 5.6 Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT   RELATED INSTRUCTOR ACTIVITY

    b.   Parent Scales

    c.   Diatonic Scale Patterns

    d.   Chord Symbols

3.   Characteristics of the "Band-in-a-box" Play-Along Series   3.   Refer to Band-In-A-Box, Sequencing Software.

    a.   4/4 Time

    b.   Quarter note = 120

    c.   Swing style

    d.   All keys

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.6 Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
4. Tune to concert pitch "Bb"	
5. Play parent scales	
6. Improvise	
7. Summary and Review	
a. Read topic learning objectives	
b. Review topic	
c. Questions	c. Write the parent scale for an Emin7 (b5)-A7(b9) chord progression. Write the parent scale for an F#min7 (b5)-B7(b9) chord progression.

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.6 Application of Parent Scales to Diatonic Chord Progressions in Harmonic Minor

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

Write the parent scale for an Abmin7 (b5)-Db7(b9) chord progression.

Write a diatonic pattern to play over a Dmin7(b5)-G7(b9) chord progression.

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.7 Analysis of the Standard Song, and Application of Knowledge Learned From Previous Lesson Topics

CLASS PERIODS: 1
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

7.20 **IMPROVISE** by performing appropriate modes, scales and diatonic scale patterns to a standard song consisting of diatonic seventh chords occurring in major and/or harmonic minor keys. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. None

C. Training Materials Required:

1. Instruction Sheets
    a. Analysis of the Standard Song, and Application of Knowledge Learned From Previous Lesson Topics, Outline Sheet 5–7–1

2. IMI
    a. Band-In-A-Box, Sequencing Software

Unit 5. IMPROVISATION   **A-450-0010**

Topic 5.7 Analysis of the Standard Song, and Application of Knowledge Learned From Previous Lesson Topics

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.
2. Procedures for playing with "Band-in-a-box":	2. Refer to Band-In-A-Box, Sequencing Software.
	Refer to and direct trainee to refer to Outline Sheet 5-7-1, Analysis of the Standard Song, and Application of Knowledge Learned From Previous Lesson Topics.

Topic 5.7 Analysis of the Standard Song, and Application of Knowledge Learned From Previous Lesson Topics

  DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   Tune to concert Bb.

    b.   Play parent scales in unison.

        (1)   While playing, listen for:

            (a)   Time

            (b)   Intonation

        (2)   Improvise

LESSON PLAN

Unit 6. **DRILL BAND (NAVY/MARINE CORPS)** **A-450-0010**

Topic 6.1 Drill Band Policies and Organization CLASS PERIODS: 0

<div style="text-align:right">LAB PERIODS: 11</div>
<div style="text-align:right">PA PERIODS: 0</div>

Enabling Objectives:

8.1 **RECITE** the chain of command for drill band in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.2 **LIST** the equipment required for drill band and how to replace it or have it repaired in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.3 **EXPLAIN** the daily routine and how to check the drill band board for changes in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.14 **DEMONSTRATE** how to set up a music flip folder in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.15 **DEMONSTRATE** measures to correct common problems associated with the music flip folder in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

Trainee Preparation Materials:

A. Trainee Support Materials:

   1. None

B. Reference Publications:

   1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

   1. None

<div style="text-align:right">6-1-1</div>

Topic 6.1 Drill Band Policies and Organization

C.   Training Materials Required:

    1.   None

LESSON PLAN

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish Readiness.
	Motivation Statements: a. Tell trainees how they will use the course material. b. Tell trainees why they need to know the lesson material.
2. **Purpose** - to prepare you in basic marching procedures for field and fleet bands.	
a. First five weeks	
(1) Basic individual and band drill	

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   With and without insturments (no playing
            except indoors)

    (3)   Three evaluations at the end of five weeks:

        (a)   Written exam (based on material in
               handout)

        (b)   Performance evaluation on learned skills
               at drill sessions

        (c)   Performance evaluation on required
               memorized music

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

3. **Weeks 6 through 24** - Your training during this period is based on an integrated 6-week rotational schedule.

    a.   Integrated - you will be assigned to a band by class number. You will be assigned with musicians who are already skilled at various levels in drill.

    b.   Colors/performances - during this period you will additionally be assigned at times to morning colors ceremonies.

4. **Chain of Command** - Your chain of command for drill is:

    a.   Section Leader (when assigned to a band)

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Drum major - can be a faculty lmember or a
            Ceremonial Conductor/Drum Major trainee.

    c.   Enlisted Bandleader/Trainer - can be a faculty member
            or an EBL course trainee.

    d.   Head, Drill Band Branch - or representative for this
            section.

5.   **Instruments and accessories** - ensure you have the
      following equipment for drill periods.

    a.   Field band instruments

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.1 Drill Band Policies and Organization

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Plastic clarinets - never bring wooden ones to
            drill (ever!)

    (2)   Piccolos - we do not use flutes

    (3)   Sousaphones - for tuba players

    (4)   Percussion majors - go to drill band branch
            room (2B7) and have a branch and have a
            branch instructor assign you a snare.

    (5)   Percussion minors - you will perform on bass
            drum or cymbals. They are available on a
            firstcome, first-pick basis in room 2B7 also.
            You will get the key to the instrument lockers
            from the Marine Element. See branch personnel
            for any questions.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Repair or replacement of equipment: Your drill band handout will tell you where to get equipment repaired or replaced. Take good care of it!

6.   All personnel will need flip folders and music lyres (percussion minors only need flip folders)

    a.   Nomenclature

        (1)   Flib folder base - two types

        (2)   Plastic music holders (windows) Two types

        (3)   Music Lyre

        (4)   Rings

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (5)   Rubber Bands

7.   Securing Flip folder Base to Lyre

    a.   Prepare Plastic Windows

        (1)   Tape to reinforce

        (2)   Punch holes with punch

        (3)   Trim music and tape as necessary

    b.   Place Music in Performance Order

    c.   Secure Music to Flip Folder Base with:

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   Two metal rings - plastic undesirable

(2)   One rubber band (medium size)

8.   **Daily Routine** - check the drill band boards daily for:

a.   Where to go

b.   With what equipment

c.   Uniform (in case weather dictates coats)

(1)   If coats are worn, the all-purpose
raincoat/overcoat will be used.

LESSON PLAN

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.1 Drill Band Policies and Organization

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

9.   **Do's and Don'ts**

    a.   Your drill handout has more information on preparing
        yourself for drill and conducting yourself properly.

    b.   Read It!

10.   Summary and Review

    a.   Read the objectives.

    b.   Review Chain of Command for Drill Band.

    c.   Question   c.   Who is the first person in your Chain of Command
                                                       for Drill Band?

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.2 The Manual of Instruments   CLASS PERIODS: 0
                                                                                            LAB PERIODS: 11
                                                                                            PA PERIODS: 0

Enabling Objectives: 1.   None

8.4   **EXECUTE** the "Manual of Instrument" for student's   C.   Training Materials Required:
       instrument in accordance with Occupational Standards
       (OCCSTDS), NAVPERS 18068F; and Marine Corps   1.   Equipment
       Band Manual, MCO P5000.18   a.   Music Lyre

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	State lesson topic.
	Read lesson topic objectives.
	Creat interest/motivate.
	Make sure trainees have instruments and Music Lyre.
2. THE PICCOLO	
a. **Attention and Carry**	
(1) Hold the instrument vertically with the right hand keyed end down.	(1) Instructor demonstrate.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) The left arm should hand naturally with the thumb along the seam of the trousers.	(2) Instructor demonstrate.
b. **Parade Rest and At Ease** - both one count movements.	
(1) Move the instrument to a diagonal position centered in front of the body, arms extended naturally, with the left hand placed over the right. At the same time, move the left foot 12" to the left.	(1) Instructor demonstrate.
(2) On the command: "Atten, TION," return the instrument and hands to the position of "Attention."	(2) Instructor demonstrate.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   c.   **Prepare to Play** - two count movement.

      (1)   *Count One* - move the piccolo from the Carry to   (1)   Instructor demonstrate.
           a diagonal position in front of the body, about
           shoulder height. Simultaneously, grasp the
           instrument with the left hand, covering the keys
           with the fingers.

      (2)   *Count Two* - raise the instrument to the playing   (2)   Instructor demonstrate.
           position. Piccolo should be level to the deck.

   d.   **Instruments Down** - three count movement.

      (1)   *Count One* - bring the instrument back to the   (1)   Instructor demonstrate.
           diagonal position in front of the body as in
           count one of "instruments up."

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) *Count Two* - guide the instrument back to the carry (attention) position with the left hand.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention."	(3) Instructor demonstrate.
e. **Instrument Protect Position** - There is no protect position for the piccolo.	
3. CLARINET	
a. **Attention and Carry**	
(1) Hold the instrument vertically along the right side of the body.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Hook the fingers of the right hand into the bell of the instrument.	
(3) The left arm should hand naturally with the thumb along the seam of the trousers.	
b. **Parade Rest and At Ease** - both one count movements.	
(1) Move both arms infront of the body and place the right hand inside the left.	(1) Instructor demonstrate.
(a) At the same time, move the left foot 12" to the left.	

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   (b) The right hand will maintain the same grip on the instrument as used for attention.

   (c) The instrument will lay in a diagonal position along the right arm.

  (2) On the command: "Atten, TION," return to the position of attention.   (2) Instructor demonstrates.

 c. **Prepare to Play** - two count movement

LESSON PLAN

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   *Count One* - move the instrument with the right hand to a vertical position centered in fron of the
body. Maintain the previous grip with the right hand and cover the proper keys with the left hand.

                                                                            (1)   Instructor demonstrate.

    (2)   *Count Two* - move the instrument to the playing position with the left. At the same time, move the right hand to cover the proper keys.

                                                                                (2)   Instructor demonstrate.

  d.   **Instruments Down** - three count movement.

    (1)   *Count One* - move the instrument to a vertical position in front of the body. Maintain both hands in position over the keys on this count.

                                                                                (1)   Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) *Count Two* - move the instrument back to the "Carry" position by grasping the bell with the right hand and guiding it with the left.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention."	(3) Instructor demonstrate.

    e.   **Instrument Protect Position** - There is no instrument protect position for the clarinet.

4.   SAXOPHONE (ALTO AND TENOR)

    a.   **Attention and Carry**

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Hold the instrument parallel to the deck under the right arm.	(1) Instructor demonstrate.
(2) Grasp the body of the instrument with the right hand with the neck of the instrument pointing up.	
b. **Parade Rest and At Ease** - both a one count movement.	
(1) Move the left foot 12" to the left and place the instrument in a diagonal position in front of the body.	
(2) Hold the instrument with both hands, left over right.	

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) On the command "Attention," return the instrument and the hands to the position of "Attention."	(3) Instructor demonstrate.
c. **Prepare to Play**	
(1) *Count One* - move the left hand across the body to grasp the instrument. At the same time, cover the keys with the fingers of the left hand.	(1) Instructor demonstrate.
(2) *Count Two* - move the instrument to the playing position with the left hand. At the same time, cover the proper keys with the right hand.	(2) Instructor demonstrate.
d. **Instruments Down** - three count movement	

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - move the instrument under the right arm maintaining hand position on the keys.	(1) Instructor demonstrate.
(2) *Count Two* - grasp the body of the instrument with the right hand. Keep the left hand in position.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention."	(3) Instructor demonstrate.
e. **Instrument Protect Position** - one count movement	
(1) Raise the instrument to a vertical position in front of and over the right shoulder. The mouthpiece will face to the rear.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) To return to the "Carry," lower the instrument back to its parallel position under the right arm.	(2) Instructor demonstrate.

5.   TRUMPET

    a.   **Attention and Carry**

(1) Grasp the instrument, placing the fingers of the right hand around the valve casings. *****NOTE: Do not cradle the instrument with the right hand!**	(1) Instructor demonstrate.
(2) Hold the instrument between the right arm and the body, parallel to the deck.	

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b. **Parade Rest and At Ease**

(1) Move the left foot 12" to the left and move the instrument across the body in a diagonal position. At the same time, place the left hand over the right.	(1) Instructor demonstrate.
(2) On the command: "Attention," return the instrument and hands to the position of "Attention."	(2) Instructor demonstrate.

    c. **Prepare to Play** - two count movement.

(1) *Count One* - move the instrument to a vertical position in front of the body (bell facing down).	(1) Instructor demonstrate.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (a)   At the same time, grasp the valve casings with the left hand.

      (b)   The mouthpiece should be approximately chest high.

      (c)   The arms should be at a 45 degree angle, elbows in.

  (2)   *Count Two* - with the left hand, move the instrument to the playing position, parallel to the deck. At the same time, place the fingers of the right hand over the valves.   (2)   Instructor demonstrate.

  d.   **Instruments Down** - three count movement.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - move the instrument to the same position as in count one of "instruments up" except the hands and fingers remain in the playing position on the instrument.	(1) Instructor demonstrate.
(2) *Count Two* - guide the instrument to the carry position with the left hand and simultaneously grasp the valve casings with the right hand.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention."	(3) Instructor demonstrate.
e. **Instrument Protect Position** - one count movement.	
(1) Move the instrument to a vertical position in front of the body with the right hand.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) To return to the "Carry," place the instrument back between the right arm and body, parallel to the deck.	(2) Instructor demonstrate.
6. HORN	
a. **Attention and Carry**	
(1) Hold the instrument under the right arm.	(1) Instructor demonstrate.
(a) point the bell to the rear and the mouthpiece up	
(b) grasp the bell bow with the right hand	

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

b.   **Parade Rest and At Ease** - one count movement.

(1) Move the left foot 12" to the left and rotate the instrument to a position in front of the body. At the same time, move the left hand on top of the right hand.	(1) Instructor demonstrate.
(2) On the command: "Attention," return the instrument and hands to the position of "Attention."	(2) Instructor demonstrate.

c.   **Prepare to Play** - two count movement.

(1) *Count One* - move the left hand across the front of the body grasping the instrument in the playing position. Do not move the horn on this count.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) *Count Two* - with the left hand, move the instrument to the playing position and place the right hand in the bell.	(2) Instructor demonstrate.
d. **Instruments Down** - three count movement	
(1) *Count One* - rotate the instrument down in front of the body with the mouthpiece/lead pipe facing upward and the bell of the instrument facing the right.	(1) Instructor demonstrate.
(2) *Count Two* - move the instrument back to the "Carry" position with the left hand, grasping the bell bow with the right.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention."	(3) Instructor demonstrate.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.2 The Manual of Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    e.   **Instrument Protect Position** - Two Count Movement

    (1)   *General* - This movement is exedcuted in two counts going to the "Protect Position" and back to the "Carry." Note that this is the only instrument in band requiring two counts for this movement.

    (2)   One beat prior to the protect position movement, move the left hand actross the front of the body and grasp the instrument as you would for instruments up.   (2)   Instructor demonstrate.

    (3)   On the count required for the protect position, rotate the instrument in front of the body with the mouthpiece/lead pipe facing to the right and the bell facing down.   (3)   Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(4) On the desired count to return to the carry, move the instrument back to the "Carry" position with the left hand grasping the bell bow with the right.	(4) Instructor demonstrate.
(5) On the 2nd beat after returning the instrument back to the carry, move the left hand back to the position of "Attention."	(5) Instructor demonstrate.

7.   TROMBONE

a.   **Attention**

(1) Hold the instrument in the right hand, bell facing down.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Place it along the trouser seam, perpendicular to the deck. Slide parallel to plane of body.	
b. **Carry**	
(1) Hold the instrument parallel to the deck under the right arm.	(1) Instructor demonstrate.
(2) Support the instrument with the right hand under the slide brace.	
c. **Parade Rest -** Two count movement	

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - on the command of execution, move the left foot 12" to the left and move the instrument to a perpendicular position in front of the body (bell facing down). At the same time, grasp the instruent with the left hand, holding it alongside the circular tubing.	(1) Instructor demonstrate.
(2) *Count Two* - place the right hand alongside the circular tubing one count after executing the above movement and lower the instrument slowly to deck between the feet.	(2) Instructor demonstrate.
d. **Attention from Parade Rest** - Two count movement.	
(1) *Count One* - On the preparatory signal: "Atten," raise the trombone with the left hand and grasp it with the right. Do not drop the shoulders.	(1) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) *Count Two* - On the command of execution: "TION," return the instrument to the position of "Attention."	(2) Instructor demonstrate.

e.   **At Ease** - Two count movement.

(1)   Both counts are executed as the "Parade Rest" when going to "At Ease."

(2)   When going to "Attention" from "At Ease," it is executed from "Parade Rest."

f.   **Prepare to Play** - Two count movement.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   *Count One* - move the instrument to a   (1)   Instructor demonstrate.
        perpendicular position in front of the body (bell
        facing down). At the same time, the left hand
        will grasp the instrument in the playing position.

(2)   *Count Two* - move the instrument to the playing   (2)   Instructor demonstrate.
        position.

g.   **Instruments Down** - Three count movement.

(1)   *Count One* - move the instrument to the   (1)   Instructor demonstrate.
        perpendicular position in front of the body as in
        count one coming to the prepare to play
        psoition.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) *Count Two* - move the instrument back to the position of "Attention"/"Carry" (standing fast, "Attention;" marching, "Carry"), while guiding it into position with the left hand.	(2) Instructor demonstrate.
(3) *Count Three* - move the left hand back to the left side to the position of "Attention"/"Carry."	(3) Instructor demonstrate.
h. **Instrument Protect Position** - One count	
(1) *From "Attention" or the "Carry."*	
(a) Move the instrument to a perpendicular position infront of the right shoulder, bell facing down.	(a) Instructor demonstrate.

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(b) To return to the "Carry," place the instrument back under the right arm, parallel to the deck.	(b) Instructor demonstrate.
(c) To return to "Attention," just lower it to position alongside the right side of your body.	(c) Instructor demonstrate.
(2) *From the Playing Position* (countermarches only)	
(a) Bend slightly at the waist and neck, moving the instrument down to a diagonal position.	(a) Instructor demonstrate.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (b)   On the 6th step in the new direction of the countermarch, bring the body and instrument back to the playing position.   (b)   Instructor demonstrate.

8.   EUPHONIUM

    a.   **Attention and Carry**

    (1)   Hold the instrument in the horizontal position between the right arm and the body, bell facing forward.   (1)   Instructor demonstrate.

    b.   **Parade Rest and At Ease** - One count movement.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Rotate the instrument to a horizontal position in front of the body with the bell facing to the right. At the same time, move the left foot 12" to the left and grasp the instrument in front of the body with the left hand.	(1) Instructor demonstrate.
(2) On the command: "Attention," return the instrument and hands to the position of "Attention."	(2) Instructor demonstrate.
c. **Prepare to Play** - Two count movement	
(1) *Count One* - move the instrument to the playing position with the right hand. At the same time, grasp the instrument with the left hand.	(1) Instructor demonstrate.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) *Count Two* - Move the right hand to cover the valves with the fingers.	(2) Instructor demonstrate.
d. **Instruments Down** - Three count movement	
(1) *Count One* - rotate the instrument with both hands to a vertical position on the right side of the body. Keep the left hand in position over the valves.	(1) Instructor demonstrate.
(2) *Count Two* - Guide the instrument back to the "Carry" with the left hand. At the same time, move the right hand down and grasp the lower tubing.	(2) Instructor demonstrate.
(3) *Count Three* - Move the left hand back to the position of "Attention."	(3) Instructor demonstrate.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
e. **Instrument Protect Position** - One count movement.	
(1) Rotate the instrument to a vertical position to the right of the body with the right hand inboard slightly.	(1) Instructor demonstrate.
(2) To return to the "Carry," move the instrument back under the right arm.	(2) Instructor demonstrate.
9. SOUSAPHONE	
a. **Attention and Carry**	
(1) Place the instrument over the head resting the upper branch on the right shoulder.	(1) Instructor demonstrate.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Hold the tubing near the tuning slide with the right hand and adjust the bell so it faces directly forward. The left hand is placed along the seam of the trousers.

    b.   **Parade Rest and At Ease** - Two count movement.

    (1)   *Count One* - On the preparatory command: "Parade," place the left hand on the lower tubing.

    (1)   Instructor demonstrate.

    (2)   *Count Two* - On the command of execution, rotate the instrument counterclockwise across the right shoulder. At the same time, move the left foot 12" to the left and place the right arm inside the tubing.

    (2)   Instructor demonstrate.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(3) *Count Three* - On the command: "Atten, TION," return the instrument and hands to the position of "Attention." (This is a one count movement).	(3) Instructor demonstrate.
c. **Set 'em Down** - Three count movement.	
(1) *General* - During periods of prolonged standing, the sousaphone may be placed on the deck (by direction of the drum major). This semi-precision movement is performed while at parade rest and is executed in three counts. The command from the drum major is: "SET 'EM DOWN."	
(2) *Count One* - When the drum major gives the command: "Set 'em down," lift the instrument off the shoulders and place it in front of the body.	(2) Instructor demonstrate.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) *Count Two* - When all big instruments (sousaphones and percussion) are unhooked and in position in front of the body, the bass drummer quietly says "Set," and count two is executed. At this time, the instrument is placed on the deck with the right hand holding the upper tubing and the left hand grasping the top of the bell.	(3) Instructor demonstrate.
(4) *Count Three* - On the bass drummer's command: "Up," raise the body up to the position of "Parade Rest" with the hands grasping the upper part of the bell.	(4) Instructor demonstrate.

    d.   **Pick 'em Up** - Two count movement.

        (1)   General - the command to return the instrument to the "Parade Rest" position is: "Pick 'em Up."

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (a)   This command comes from the drum
            major.

      (b)   This is also a semi-precision movement
            and is executed in two counts.

(2)   *Count One* - When the appropriate command is   (2)   Instructor demonstrate.
       given, reach down and grasp the upper tubing of
       the instrument with the right hand.

(3)   *Count Two* - On the bass drummer's command: (3)   Instructor demonstrate.
       "Up," pick the instrument up, place it over the
       shoulders, and resume the position of "Parade
       Rest."

    e.   **Prepare to Play** - Two count movement

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - There is no movement for the sousaphone player on count one.	(1) Instructor demonstrate.
(2) *Count Two* - Move the right hand to the playing position over the valves.	(2) Instructor demonstrate.
(a) At the same time, the left hand grasps the forward tubing.	
(b) The left hand will carry the flip folder when reading music is required.	

    f.   **Instruments Down** - Three count movement.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One and Two* - There is no movement on counts one and two. This position is the same as the playing position.	(1) Instructor demonstrate.
(2) *Count Three* - Lower the left and right hands back to the position of "Attention."	(2) Instructor demonstrate.

    g.   **Instrument Protect Position** - There is no "instrument protect position" for the sousaphone.

10.   SNARE DRUM

    a.   **Attention and Carry**

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Suspend the instrument from the harness centered on the body.	(1) Instructor demonstrate.
(2) Hold the drum sticks in the right hand along the seam of the trousers.	
(3) Place the left hand on the upper rim of the drum with the fingers curled under the hand.	
b. **Parade Rest and At Ease** - One count movement.	
(1) The sticks are brought to a horizontal position in front of the waist with the hands grasping both ends.	(1) Instructor demonstrate.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) At the same time, move the left foot 12" to the left.	
(3) The hands may rest on the drum.	
(4) On the command: "Attention," return the instrument and hands to the position of "Attention."	(4) Instructor demonstrate.
c. **Set 'em Down** - Three count movement.	
(1) *General* - during period of prolonged standing, the snare drum may be placed on the deck. This semi-precision movement is performed while at "Parade Rest" and is executed in three counts. The command from the drim major is: "Set 'em down."	

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) *Count One* - when the drum major gives the command, remove the snare drum from the harness and hold it in place in front of the body.	(2) Instructor demonstrate.
(3) *Count Two* - when all big instruments (sousaphones and percussion) are unhooked and in position in front of the body, the bass drummer quietly says: "Set," and count two is executed. At this time, the instrument is lowered to the deck.	(3) Instructor demonstrate.
(4) *Count Three* - on the bass drummer's command: "Up," raise the body up to the position of "Parade Rest" with the sticks held with both hands in front of the body, arms fully extended.	(4) Instructor demonstrate.

    d.   **Pick 'em Up** - Two count movement.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   *General* - The command to return the
       instrument to the "Parade Rest" position is:
       "Pick 'em Up." This command comes from the
       drum major. This is also a semi-precision
       movement and is executed in two counts.

(2)   *Count One* - when the command is given, reach   (2)   Instructor demonstrate.
       down and grasp the instrument.

(3)   *Count Two* - on the bass drummer's command: (3)   Instructor demonstrate.
       "Up," raise the body up, mount the drum on the
       harness, and resume the position of "Parade
       Rest."

e.   **Prepare to Play** - Two count movement.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - move the sticks to a horizontal position in front of the body just above the drum batter head.	(1) Instructor demonstrate.
(a) At the same time, move the left hand to grasp the stick in the playing position.	
(b) Both palms should face down.	
(2) *Count Two* - separate the sticks and lower them to the playing position	(2) Instructor demonstrate.

    f.   **Instruments Down** - Three count movement.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) *Count One* - bring the sticks together to the horizontal position above the drum head as in count one of instruments up.	(1) Instructor demonstrate.
(2) *Count Two* - raise the sticks to a vertical position with the right hand on the right side of the body.	(2) Instructor demonstrate.
(a) At the same time, the left hand grasps the drum.	
(b) The right forearm is parallel to the deck with the elbow against the side.	

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   *Count Three* - lower the right hand to the right side with the sticks along the seam of the trousers.

    (3)   Instructor demonstrate.

11.   BASS DRUM

    a.   **Attention and Carry**

    (1)   Hook the instrument to the harness and adjust it so the top of the bass drum is just below the line of sight.

    (1)   Instructor demonstrate.

    (2)   Hold the mallets along the sides of the drum while grasping the rim.

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DISCUSSION POINT　　　　　　　　　　　　　　**RELATED INSTRUCTOR ACTIVITY**

　b.　　**Parade Rest and At Ease** - One count movement.

　　(1)　On the command: "Attention," bring heels
　　　　together and assume the position of "Attention."

　　　　　　　　　　　　　　　　　　　　　　(1)　Instructor demonstrate.

　c.　　**Set 'em Down** - three count movement.

　　(1)　*General* - during period of prolonged standing,
　　　　the bass drum may be placed on the deck. This
　　　　semi-precision movement is performed while at
　　　　"Parade Rest" and is executed in three counts.
　　　　The command from the drum major is: "Set 'em
　　　　Down."

　　(2)　*Count One* - when the drum major gives the
　　　　command, unhook the bass drum from the
　　　　harness and hold it in place in front of the body.

　　　　　　　　　　　　　　　　　　　　　　(2)　Instructor demonstrate.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(3) *Count Two* - when all big instruments (sousaphones and percussion) are unhooked and in position in front of the body, the Bass Drummer quietly says "Set," and count two is executed. At this time, the instrument is lowered to the deck.	(3) Instructor demonstrate.
(4) *Count Three* - when all instruments are on the deck and secured, the Bass Drumer again quietly says: "Up."	(4) Instructor demonstrate.
(a) At that time, raise the body up to the position of "Parade Rest."	
(b) The sticks are held with both hands in front of the body, arms fully extended.	

d. **Pick 'em Up** - Two count movement.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   *General* - The command to return the
         instrument to the "Parade Rest" position is:
         "Pick 'em Up." This command comes from the
         drum major. The is also a semi-precision
         movement and is executed in two counts.

    (2)   *Count One* - when the command is given, reach   (2)   Instructor demonstrate.
         down and grasp the instrument and hook the
         harness to the bass drum.

    (3)   *Count Two* - the Bass Drummer gives the   (3)   Instructor demonstrate.
         command "Up" when the bass drum is hooked
         and all big instruments are ready. At this time,
         raise the body up and resume the position of
         "Parade Rest."

    e.   **Prepare to Play** - Two count movement.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) *Count One* - there is no movement necessary for this count.	
(2) *Count Two* - move the mallets to the playing position.	(2) Instructor demonstrate.

    f.   **Instruments Down** - Three count movement.

        (1)   *Count One and Two* - there is no movement necessary for these counts.

        (2)   *Count Three* - return the mallets to the position of "Attention."

12.   CYMBALS

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DISCUSSION POINT   RELATED INSTRUCTOR ACTIVITY

    a.   **Attention and Carry**

        (1)   Move the left foot 12" to the left and hold the   (1)   Instructor demonstrate.
                 cymbals with both hands (concave sides toward
                 the body) fully extended along the sides of the
                 body.

    b.   **Parade Rest and At Ease**

    c.   **Prepare to Play** - Two count movement.

        (1)   *Count One* - there is no movement necessary for
                 this count.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(2) *Count Two* - move the cymbals to the playing   (2) Instructor demonstrate.
position.

d. **Instruments Down**

(1) *Counts One and Two* - there is no movement
necessary for these counts.

(2) Count Three - move the cymbals to the position   (2) Instructor demonstrate.
of "Attention."

13. STUDENT APPLICATION AND REPETITION   13. Best possible application is to go one movement at a time
and correct the errors as you go. Then when the trainees
become more proficient, mix it up.

14. SUMMARY AND REVIEW

Topic 6.2 The Manual of Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Read objectives	
b. Review discussion points	
c. Questions	c. How many counts are there in the horns up movement?
	How many counts in the horns down movement?

LESSON PLAN

Topic 6.3 Basic Drill Without Instruments

CLASS PERIODS: 0
LAB PERIODS: 24
PA PERIODS: 0

Enabling Objectives:

8.7 **DEMONSTRATE** basic band marching skills without instruments in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

1. None

C. Training Materials Required:

1. None

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

LESSON PLAN

Topic 6.3 Basic Drill Without Instruments

DISCUSSION POINT

1.   Introduction

RELATED INSTRUCTOR ACTIVITY

1.   Establish Contact.

Introduce yourself and give any backgrtound on yourself that might be of interest.

Establish Readiness.

Motivation Statements: Tell trainees how they will use the course material. Tell trainees why they need to know the lesson material.

Form the band into block formation. Have drum major put them "at ease".

State the lesson topic and read Lesson Topic Objectives.

2.   THE FIELD BAND FORMATION

    a.   **Role of Enlisted Band Leader/Bandmaster**

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 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Musical leader (technician)

     (2)   Responsible to superiors for quality
           performance of band

     (3)   Normally responsible for operations and
           training for band

   b.   **Role of Drum Major**

     (1)   Drill Master for the band. Highly competent in
           all areas of drill and ceremonies.

     (2)   Responsible to the Enlisted Band Leader for
           discipline of field band.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   **Definitions**

        (1)   File - a row of musicians covered down front to back

        (2)   Rank - a row of musicians aligned side by side.

        (3)   Interval - the space between files

        (4)   Distance - the space between ranks

3.   DRESS AND ALIGNMENT

    a.   **Based on a "T" formation**

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Front Rank - makes up the top of "T." Their responsibilities include:	(1) Instructor isolate front rank personnel.
(a) interval between files - primary	(a) Instructor pace off interval.
(b) keeping centered on and maintaining proper distance from the drum major at all times	(b) Instructor demonstrate proper centering and distance. Rule of thumb for any size band: Keep a distance of at least 1/2 the frontage of the band.
(2) Guide File - makes up the base of "T." Their responsibilities include:	(2) Instructor add guide file to front rank.
(a) proper distance between ranks - primary	(a) Instructor pace off proper distance.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(b) maintaining perfect cover on the drum major and persons in the guide file in front of him/her	
(3) All other personnel - have the responsibility to cover on those persons in their file and dress on the guide file.	
(4) If everyone does this, there will be perfect alignment	
4. COUNTER MARCH - used to reverse the direction of march.	
a. **Verbal Command** - "Counter march, MARCH!"	

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Execution command, "MARCH" is given on the left foot.

    b.   **Front Rank**

     (1)   Following the command of execution, the front rank marches six steps forward and executes a right flanking movement on the sixth step (left foot)

     (2)   They then march two half steps in the direction of the flanking movement and execute another right flank on the 2nd step.

     (3)   They then take a full 30" pace forward in the new direction and continue to march.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

c.   Instruments go to the protect for the front rank and all members on the 6th step following the command of execution. They are brought back to the Carry by rank on the 6th step in the new direction

    c.   Instructor demonstrate countermarch.

d.   All remeining personnel follow the person in front of them, turning successively, and stepping on the same pivot points the front rank did.

e.   ***NOTE*** - An easy way to remember the count prior to the counter and after is:

(1)   Prior - count: "and -1-2-3-4-pivot" if you're in the 1st rank or: "and-1-2-3-4-protect" for all personnel from the 2nd rank back.

    (1)   Instructor demonstrate counting procedure.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) <u>After</u> - starting with the first step in the new direction count: "and-1-2-3-4-carry."	(2) Instructor demonstrate counting procedure.

    f.   Trombones point horns to deck during counter when playing. Back up on 1st step in new direction.

5.   RIGHT TURN

    a.   **General** - executed by the front rank making successive right flanking movements to the right beginning with the right front person. Command: "Right turn, MARCH."

    b.   **Right Flank File**

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DISCUSSION POINT **RELATED INSTRUCTOR ACTIVITY**

    (1)   First person in file - after command of
            execution, pivot to the right on the next left foot
            and march
            forward 2 steps for every rank in the band.
            (NOTE: You must know your count prior to this
            movement.)

    (2)   Bring the heels together on the appropriate
            count and begin marking time.

    (3)   Step off with a full 30" step following the   (3)   Instructor demonstrate other in file.
            forward march.

    c.   **All Others In That File**

Topic 6.3 Basic Drill Without Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   Turn right two steps after the person in front of
        you and take 2 steps for your rank and every
        rank behind you.

(2)   Bring the heels together on the appropriate
        count and begin marking time.

(3)   Step off with a full 30" step following the   (3)   Instructor demonstrate all other files.
        forward march.

  d.   **All Other Files**

(1)   Turn right two steps after the person to the right
        of you turns.

Topic 6.3 Basic Drill Without Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) March forward until you are aligned with the guide file person for your rank and begin marking time (the guide file during right turn is the right flank file).	
(3) Step off with a full 30" step following the forward march.	(3) Instructor demonstrate all other files.

6.   LEFT TURN

    a.   **General**- executed by the front rank making lsuccessive left flanking lmovements to the left beginning with the left front person. Command: "Left Turn, MARCH."

    b.   **Left Flank File**

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) First person in the file - after command of execution, pivot to the left on the next right foot and march forward 2 steps for every rank in the band. (NOTE: You must know your count prior to this movement.)	
(2) Bring the heels together on the appropriate count aned begin marking time.	
(3) Step off with a full 30" step following the forward march.	(3) Instructor demonstrate left turn.

   c.   **All Others In That File**

(1)   Turn left two steps after the person in front of you and take 2 steps for your rank and every rank behind you.

LESSON PLAN

Topic 6.3 Basic Drill Without Instruments

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (2)   Bring the heels together on the appropriate
             count and begin marking time.

     (3)   Step off with a full 30" step following the
             forward march.

   d.   **All Other Files**

     (1)   Turn left two steps after the person to the left of
             you turns.

     (2)   March forward until you are aligned with the
             guide file person for your rank and begin
             marking time (the guide file during a left turn is
             the left flank file).

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Step off with a full 30" step following the   (3)   Instructor demonstrate all other files.
            forward march.

7.   SUMMARY AND REVIEW   7.   Read the objectives.

    a.   Role of Enlisted Band Leader

    b.   Role of Drum Major

    c.   Define file rank interval distance.

    d.   Countermarch

    e.   Questions   e.   How many steps does the front rank take before the
                                     first pivot in a counter march?

                                     What file is the guide file in a right turn?

LESSON PLAN

Topic 6.4 Basic Mace Signals   CLASS PERIODS: 0
                                                                               LAB PERIODS: 22
                                                                               PA PERIODS: 0

Enabling Objectives:

8.5   **RESPOND** to all basic drum major signals in accordance
      with Occupational Standards (OCCSTDS), NAVPERS
      18068F; and Marine Corps Band Manual, MCO P5000.18

8.6   **DESCRIBE** the purpose of the mace spin or twirl in
      accordance with Occupational Standards (OCCSTDS),
      NAVPERS 18068F; and Marine Corps Band Manual,
      MCO P5000.18

Trainee Preparation Materials:

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

     1.   None

C.   Training Materials Required:

     1.   None

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.4 Basic Mace Signals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Greet class.
	State lesson topic.
	Read lesson topic objectives.
	Create interest/motivate.

2.   THE SPIN OR TWIRL

    a.   **Purpose** - used as a preliminary signal to alert the band of upcoming mace signal.

    b.   **Number of Spins** - May spin numerous times prior to signal.

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

3.   FORWARD MARCH/COUNTER MARCH

    a.   **General** - The forward march and counter march signal are one in the same. The only difference is the direction the drum major is facing. It consists of a starting position, a preparatory signal, and a signal of execution.

        (1)   Facing away from the band indicates a forward march.

        (2)   Facing toward the band indicates a counter march.

    b.   **Forward March** - From the mark time or halt.

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   This signal may be used while standing fast, marking time, or on the march, while the band is playing, on the drums, or on the tap.

(2)   Drum major spins mace, gains band's attention.

(3)   Mace is placed in vertical position, with the ferrule end up, and the ball resting on the right shoulder.

(4)   Two count signal.

    (a)   *Count One* (prep) - mace will be raised approximately six inches straight up as the left foot strikes the deck for the mark time
(if standing fast playing, it will come on beat one of a 2/4 measure).

LESSON PLAN

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (b)   *Count Two* (execution) - mace is pulled
              down sharply on the very next left foot.
              This signals execution.

      (c)   Step forward with a full 30 inch step and
              resume (begin) quick time.

              NOTE: ON FORWARD MARCH
              SIGNAL
              For instructional purposes at SOM, it is
              not normally used from a silent standing
              fast position. A verbal command will
              normally
              be used for this.

4.   MARK TIME

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   a.   **General** - Signal consists of starting position, three preparatory movements, and the final signal of execution. Mace is kept parallel to the deck throughout signal.

      (1)   Drum major spin mace to gain attention, turns about and faces band.

      (2)   Starting position - drum major slowly raises mace to full extension above the head.

      (3)   *Count One* - mace is lowered to full extension downward on left foot.

      (4)   *Count Two* - mace is eleveated to six inches above the drum major's shoulder on right foot.

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(5)   *Count Three* - mace is lowered to full extension
         again on left foot (as in count one).

(6)   *Count Four* - mace is raised again to full
         extension above head on right foot (this is
         execution signal).

(7)   Take one more 30" step with the left foot and
         begin marking time.

5.   HALT (FROM THE MARK TIME POSITION)

a.   **General** - This signal consists of four counts with the
        mace and the starting position is the same as count
        four of the mark time (full extension above the drum
        major's head).

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

     (1)   *Count One* - mace ferrule is lowered so mace is centered on body and perpendicular to deck (ball facing up). This is done on the left foot.

     (2)   *Count Two* - mace is lowered to full extension down, parallel to the deck, on the right foot.

     (3)   *Count Three* - mace is raised to full extension over drum major's head as in starting position.

     (4)   *Count Four* - mace is lowered to full extension down as in count two. Come to a complete halt on count four.

6.   LEFT TURN

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Topic 6.4 Basic Mace Signals

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   **General** - This signal consists of a starting position, preparatory signal, and signal of execution. The only person who responds initially is the left file, front rank person.

        (1)   Drum major spins mace, gains attention.

        (2)   Drum major grasps mace and holds it, palm away, above the shoulder, mace parallel to the deck, pointing to the left. This is the starting position.

        (3)   Drum major preps mace about 6" to the right on the right foot. This is the preparatory signal; there is no movement necessary.

Topic 6.4 Basic Mace Signals

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

(4)   Drum major snaps mace to the left sharply about 12" on the left foot. This is the signal of execution.

(5)   Left file, front rank person pivots with the drum major to the left on the next right foot.

(6)   All other personnel carry out a left turn as explained in the last lesson topic.

7.   RIGHT TURN

a.   **General** - This signal consists of a starting position, preparatory signal, and signal of execution. The only person who responds initially is the right file, front rank person.

Topic 6.4 Basic Mace Signals

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Drum major spins mace, gains attention.

    (2)   Drum major grasps mace and holds it, palm
           away, above the shoulder, mace parallel to the
           deck, pointing to the right. This is the starting
           position.

    (3)   Drum major preps mace about 6" to the left on
           the left foot. This is the preparatory signal.
           There is no movement necessary.

    (4)   Drum major snaps mace to the right sharply
           about 12" on the right foot. This is the signal of
           execution.

    (5)   Right file, front rank person pivots with the
           drum major to the right on the next left foot.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.4 Basic Mace Signals

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

       (6)   All other personnel carry out a right turn as explained in the last lesson topic.

8.   STUDENT APPLICATION AND REPETITION

9.   SUMMARY AND REVIEW

    a.   Review mace signals and demonstrate the proper response to mace signals.

    b.   Read Objectives.

    c.   Questions   c.   What is the difference between a forward march and counter-march command from the drum major?

LESSON PLAN

Topic 6.5 Army/Navy Sound Off   CLASS PERIODS: 0
                                                                                                       LAB PERIODS: 28
                                                                                                       PA PERIODS: 0

Enabling Objectives:

8.8   **RECOGNIZE** and recall from memory the appropriate scale degrees for student's instrument to play for the Army/Navy "Sound-Off" in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.9   **PERFORM** the Army/Navy "Sound-Off" maneuver in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   None

C.   Training Materials Required:

   1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Unit 6. DRILL BAND (NAVY/MARINE CORPS)　　　　　　　　　　　　　　　　　　　　　　　　　　　**A-450-0010**

Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1.　　Introduction	1.　　Establish Contact.
	Instructor state lesson topic.
	Instructor read lesson topic objectives.

2.　　HISTORY OF THE SOUND OFF

　　a.　　The history of the sound off goes as far back as the crusades when the soldiers, prepared for battle and formation, would give three cheers to motivate and charge them for war. It eventually evolved into a representative three chord sound off from the band of the particular unit followed by stirring march music as the band trooped the line infront of the assembled men. A final sound off is again played at the end of the march.

3.　　CHORD STRUCTURE

LESSON PLAN

Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    a.   The Army and Navy sound off as we know it today is based on "Tonic - Dominant - Tonic" chords in the key of the march the band is going to step off on for the first sound off.

    b.   The scale degree assignments are as follows:

        (1) Piccolo   8-7-8
        (2) 1st Clarinet   8-7-8
        (3) 2nd Clarinet   5-5-5
        (4) 3rd Clarinet   3-4-3
        (5) Alto Saxophone   3-4-3
        (6) Tenor Saxophone 8-7-8
        (7) 1st Trumpet   8-7-8
        (8) 2nd Trumpet   3-4-3
        (9) 3rd Trumpet   5-5-5
        (10) 1st Horn   3-4-3
        (11) 2nd Horn   8-7-8
        (12) 1st Trombone   3-4-3
        (13) 2nd Trombone 8-7-8
        (14) 3rd Trombone 1-5-1
        (15) Euphonium   1-2-1
        (16) Sousaphone   1-5-1

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Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   The final sound off chords played at the end of the
            march are also "Tonic - Dominant - Tonic," but in the
            key that the music ends in.

4.   THE MOVEMENT

    a.   **Adjutant**

        (1)   Gives the command: "Par-ade, REST" to the
               entire formation.

        (2)   Band remains at attention

    b.   **Drum Major**

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Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Turns about and give the band the
          instrumentsup, prepare to play signal.

    (2)   Turns about facing away from the band and
          awaits the command to sound off.

  c.   **Adjutant**

    (1)   Gives the command: "<u>SOUND OFF</u>."

  d.   **Drum Major**

    (1)   Echoes the adjutant's command: "<u>SOUND
          OFF</u>."

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Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Gives the signal to begin playing sound off chords.

    e.   **Band**

    (1)   Stands fast while playing the sound off.

    (2)   Steps forward playing the designated march.

    (3)   Executes a left turn, forward march on DM's signal.

    (4)   Troops the line, and reverses its direction with a counter march on DM's signal. (If slow march is used, it is done here; usually centered on the reviewing stand.)

Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

     (5)   NExecutes a right turn, forward march on DM's signal.

     (6)   Executes counter march, mark time, and halt on DM's signal.

     (7)   Ends up in same position it started.

   f.   **Drum Major** - signals cease playing.

   g.   **Band**

     (1)   Will cut when signaled, but segue into the "Sound Off" chords again (in the key of the music when you stopped playing).

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Topic 6.5 Army/Navy Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(2)   Instruments come down automatically after the completing of "Sound Off."

h.   **Drum Major** - Turns about during the last "Sound Off."

5.   SUMMARY AND REVIEW

a.   Chords played for sound off.

b.   Read objectives.

c.   Questions   c.   What scale degrees does your instrument play for the sound off?

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.6 Marine Corps Sound Off   CLASS PERIODS: 0
                                                                         LAB PERIODS: 10
                                                                         PA PERIODS: 0

Enabling Objectives:

8.10 **RECOGNIZE** and recall from memory the drum alert
      for the Marine Corps "Sound-Off" in accordance with
      Occupational Standards (OCCSTDS), NAVPERS
      18068F; and Marine Corps Band Manual, MCO P5000.18

8.11 **PERFORM** the Marine Corps "Sound-Off" maneuver in
      accordance with Occupational Standards (OCCSTDS),
      NAVPERS 18068F; and Marine Corps Band Manual,
      MCO P5000.18

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   None

C.   Training Materials Required:

      1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

1.   Introduction

2.   THE MARINE CORPS SOUND OFF

     a.   **General** - The Marine Corps "Sound Off" consists of an alert and 8-measure drum beat similar to a roll off. The band plays a march on the step off and for the troop the line. The drum "Sound Off" is again played when the music is cut.

3.   EXECUTION

     a.   **Adjutant** - Gives the command; "Par-ade, REST" TO THE ENTIRE FORMATION.

     b.   **Band**

1.   Establish Contact.

    Instructor state lesson topic.

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Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Band remains at attention.

     (2)   Drummers bring their sticks up to the prepare
            to play position.

    c.   **Adjutant** - gives the command: "SOUND OFF."

    d.   **Drum Major** - echoes the adjutant's command:
         "SOUND OFF."

    e.   **Drum Section**

     (1)   Lead snare drummer plays the alert.

     (2)   Remaining drummers play 8-measure "Sound
            Off."

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Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    f.   **Band**

        (1)   Stands fast while "Sound Off" is played.

        (2)   Bring instruments to count one of instruments up on 1st beat of the 4th measure of the "Sound Off."

        (3)   Bring instruments to the playing position on the 1st beat of the 5th measure of the "Sound Off."

        (4)   Step forward playing the designated march when eight measures are complete.

        (5)   Executes a left turn, forward march on DM's signal.

Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(6)　Troops the line, and reverses its direction with a counter march on DM's signal. (If slow march is used, it is done here; usually centered on the reviewing stand.)	
(7)　Executes a right turn, forward march on DM's signal.	
(8)　Executes counter march, mark time, and halt on DM's signal.	
(9)　Ends up in same position it started.	
g.　**Drum Major** - signals a cease playing.	
h.　**Band**	

LESSON PLAN

Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Wind players will cut when signaled and bring their instruments down immediately.

     (2)   Drummers will immediately segue into the:

          (a)   alert by the lead snare drummer

          (b)   8-measure "Sound Off" by the entire drum section.

          (c)   Drums bring sticks down on after cut

  i.   **Drum Major** - turns about during the last "Sound Off."

4.   STUDENT APPLICATION AND REPETITION

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Topic 6.6 Marine Corps Sound Off

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. SUMMARY AND REVIEW	
a. Review drum alert.	
b. Read objectives.	
c. Questions	c. On which measure of the drum alert do the horns come up?

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Topic 6.7 Pass In Review   CLASS PERIODS: 0
                                                                                  LAB PERIODS: 12
                                                                                  PA PERIODS: 0

Enabling Objectives:

           1.   None

8.12 **PERFORM** the "Pass In Review" sequence in   C.   Training Materials Required:
     accordance with Occupational Standards (OCCSTDS),
     NAVPERS 18068F; and Marine Corps Band Manual,   1.   None
     MCO P5000.18

Trainee Preparation Materials:

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

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Topic 6.7 Pass In Review

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Instructor state lesson topic.
	Instructor read lesson topic objectives.

2.   **General** - The pass in review evolved from several traditions in military ceremonies:

    a.   It allowed the commanders of large units to see the faces of their troops up close. This gave the commander a general feel for the morale, discipline, and esprit of his men. It also gave the troops a chance to actually see their commander, something they so rarely got a chance to do at their level.

    b.   It also gave the local commander a forum for display of his military power, the discipline of his men, and recognition of noteworthy accomplishments by his warriors.

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Topic 6.7 Pass In Review

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

3.   **Parts of the Pass in Review** - Band's involvement.

     a.   Positioning for the step off

     b.   The step off and actual march by

     c.   Boxing of the band and halt

     d.   Final special selections

     e.   March off

4.   **Positioning for the Step Off**

     a.   Command of Troop gives the command: "PASS IN REVIEW."

Topic 6.7 Pass In Review

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

b.   Drum major gives verbal commands to the band and the band carries them out:

    (1)   "Right, <u>FACE</u>"

    (2)   On the tap, For-ward, <u>MARCH</u>"

    (3)   "By the left flank, <u>MARCH</u>"

    (4)   "Mark time, <u>MARCH</u>" and "Band, <u>HALT</u>"

c.   Drum major gives the mace signal for instruments up and the band responds.

Topic 6.7 Pass In Review

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

    d.   Drum major then turns his head and eyes to the left and waits for the COT or the commander of the lead unit to give the command to begin the marching.

5.   **The Step Off and Actual March By**

    a.   Band watches the drum major and mace for the forward march.

        (1)   Command is given to set the formation in motion (i.e., "Column of threes, right platoon, column right, MARCH"

        (2)   When the mace drops, that is the prep for the forward march (always watch the mace - that is the band's signal to step off).

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Topic 6.7 Pass In Review

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

  b.   (*For Training Purposes*): the band steps off playing
    "Semper Fidelis" (every service band may play a
    march symbolic to their particular service).

  c.   The band executes a left turn and forward march
    placing them on the reviewing line (by mace signal
    from the DM.)

  d.   Bandleaders salute as they pass the reviewing officer
    (the band continues laying with no change).

  6.   **The Boxing of the Band**

  a.   After passing the reviewing officer, the band executes
    a left turn and forward march <u>three</u> times placing it
    center on the reviewing officer (by signal from the
    drum major).

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Topic 6.7 Pass In Review

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   The term "box" refers to the trace of movement
           the band makes as it executes the three left
           turns.

    (2)   Note that in some reviews and parades the drum
           major may not allow the band to completely
           adjust during the turning movement.

    (3)   This occurs when it is necessary to "box" the
           band quickly and normally occurs when there
           are few units for the march by.

  b.   The band is then signaled by the drum major to mark
      time and halt and begins the special music section of
      the pass in review.

7.   **Final Special Selections**

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Topic 6.7 Pass In Review

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. When the last unit passes the reviewing stand, the band plays the appropriate service song(s) for units involved in the ceremony.	
b. At times, special music is requested or additional service songs may be requested. If used, the final sequence of music will follow the following precedence:	
(1) Special requested music (such as an honored guest's state song or favorite tune).	
(2) "Auld Lang Syne" - usually played for retiree's or departing friend.	
(3) "The Army Song."	
(4) "The Marines' Hymn"	

Topic 6.7 Pass In Review

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (5)   "Anchors Aweigh"

    (6)   "The Air Force Song"

    (7)   "The Coast Guard Song"

  c.   The only exception to this listed precedence is the <u>service song of the band performing will usually be played last</u>.

  d.   During the time lthe band is playing these selections, the drum major or the band leader may be conducting the band.

  e.   All selections are rehearsed and set in advance of the ceremony.

Topic 6.7 Pass In Review

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

    f.   The DM/EBL will signal a double beat by the bass drummer and all transitions between selections are completed <u>SEGUE</u> (pronounced "Seg-weigh," meaning directly into one another)

8.   **The March Off**

    a.   During the last 8 measures of the last special selection, the drum major will bring the mace up to the forward position and the signal of execution will come <u>on the last beat (note) of that selection</u>.

        (1)   This signals the band to step forward on the next left.

        (2)   For training purposes, we will step forward playing the pick ups to the bugle strain of "Semper Fidelis."

Topic 6.7 Pass In Review

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) The pick ups are played on what is normally the rest prior to the first step (only trumpets have this).	
(4) The 1st note of the bugle strain is played as the left foot strikes the deck.	
b. The DM will signal an immediate left turn after the step off (or an automatic one may be designated prior to the parade) and forward march following the adjustment.	
c. The band will execute the movements keeping focused on the drum major at all times.	

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Topic 6.7 Pass In Review

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    d.   As the band marches off the field, the drum major will signal a cease playing (drummers be watchful as this may be only a cut of music with drums to follow, one-handed cut).

    e.   This concludes the pass in review.

9.   SUMMARY AND REVIEW

    a.   Read Objectives

    b.   Review the sequence of events for a pass in review.

    c.   Questions   c.   What is played following the service songs during a pass in review?

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.8 The Diminished Front   CLASS PERIODS: 0
                                                                                                LAB PERIODS: 10
                                                                                                PA PERIODS: 0

Enabling Objectives:

        1.   None

8.13 **PERFORM** proper maneuvers given the "Diminished   C.   Training Materials Required:
      Front" command in accordance with Occupational
      Standards (OCCSTDS), NAVPERS 18068F; and Marine   1.   None
      Corps Band Manual, MCO P5000.18

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

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Topic 6.8 The Diminished Front

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Instructor state lesson topic.
	Instructor read lesson topic objectives.

2.   THE DIMINISHED FRONT

    a.   **Purpose** - This maneuver is used to get the band from one point to another when:

        (1)   Space is limited and maneuvering difficult

        (2)   Discrete movement is appropriate

    b.   **Command/Signal**

Topic 6.8 The Diminished Front

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   *Command* - the command for this maneuver is: "diminish the front to the right, MARCH."

(2)   *Command* - the command for this maneuver is: "diminish the front to the right, MARCH."

c.   **From the Halt** - (4 front)

(1)   When the preparatory command "diminish the Front to the **RIGHT**" is given:

(a)   the two files left of guide file execute a right face (instrument protect on 1st count of facing)

(b)   all other personnel stand fast

Topic 6.8 The Diminished Front

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) On the command of execution "<u>MARCH</u>":	

      (a)   the two files to the left of the guide file marches 7 steps in the new direction and pivot to the left on the 8th step

      (b)   the two right files take one full 30" step forward and mark time (instrument protect on step off)

(3)   The files that were left of the guide file should be covered on the two right files at this time.

(4)   Note that if it only takes 4-6 paces for the left files to reach their position behind the right files, they should mark time until the 8th step, then pivot left.

Topic 6.8 The Diminished Front

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(5)   Dress is to the front during this maneuver and
        shifts to the right after the forward march.

(6)   Instruments are brought to the carry from front
        to rear slowly after the forward march is given
        and distance is increased between ranks.

(7)   Distance maintained is 1 1/2 - 2 paces.

(8)   Interval is 2 paces.

d.   **From the Halt** - (5 front)

(1)   Whaen the preparatory command "diminish the
        Front to the <u>RIGHT</u>" is given:

Unit 6. DRILL BAND (NAVY/MARINE CORPS) **A-450-0010**

Topic 6.8 The Diminished Front

DISCUSSION POINT **RELATED INSTRUCTOR ACTIVITY**

     (a)   the two files left of the guide file face to the right (instrument protect on 1st count of facing)

     (b)   the guide file and the two files right of the guide file stand fast

   (2)   On the command of execution "<u>MARCH</u>":

     (a)   the two files left of the guide file march 7 steps forward in the new direction and pivot on the 8th step to the left

     (b)   the guide file and two files right of it take a full 30" step forward and begin the mark time (instrument protect on the 1st step)

Topic 6.8 The Diminished Front

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

    (c)   the file that was immediately to the left of the guide file will cover on the far right file

    (d)   the file that was far left will cover on the guide file

(3)   Note that if it only takes 4-6 paces for the left files to reach their position behind the right files, they should mark time until the 8th step, then pivot left.

(4)   Dress is to the front during this maneuver and shifts to the right after the forward march.

(5)   Instruments are brought to the carry from front to rear <u>slowly</u> after the forward march is given.

(6)   Distance maintained is 1 1/2 - 2 paces.

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Topic 6.8 The Diminished Front

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (7)   Interval is 2 paces.

    e.   **On the March** - (4 front)

        (1)   Preparatory command is given on the march
            and is the same as standing fast: "Diminish the
            Front to the Right."

        (2)   Following the command of execution
            "<u>MARCH</u>" (given on the right foot):

            (a)   the two files on the right begin half-
                stepping on the next right

            (b)   the two files on the left execute a right
                oblique on the left foot, march forward 7
                steps pivoting to the left (original front)
                on the 8th step. ****NOTE**: Always begin
                counting on the left (pivot) step.

Topic 6.8 The Diminished Front

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Both groups of files position themselves in the same manner as explained for the four front standing fast.

    (4)   All personnel go to the protect position on step (left) immediately after the command of execution.

    (5)   All personnel return to the carry in the same manner as explained for the four front standing fast.

    (6)   Dress, alignment, interval, and distance are the same as explained earlier.

  f.   **On the March** - (5 Front)

    (1)   Preparatory command is the same as for the four front.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.8 The Diminished Front

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(2)   Following the command of execution
        "MARCH" (given on the right foot).

(a)   the guide file and the two files to the
        right begin half-stepping on the next right

(b)   the two files on the left execute a right
        oblique on the left foot, march forward 7
        steps pivoting to the left (original front)
        on the 8th step. ***** NOTE:** Always
        begin counting on the left (pivot) step.

(3)   Both groups of files position themselves in the
        same manner as explained for the four front
        standing fast.

(4)   All personnel go to the protect position on step
        (left) immediately after the command of
        execution.

Topic 6.8 The Diminished Front

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
3. STUDENT APPLICATION AND REPETITION	
4. SUMMARY AND REVIEW	
a. Read the objectives	
b. REVIEW the number of paces taken by the left two flanks.	
c. Questions	c. On what count do the two left flanks pivot to the front on diminished front to the right?

LESSON PLAN

Topic 6.9 The Spit Valve Routine

CLASS PERIODS: 0
LAB PERIODS: 10
PA PERIODS: 0

Enabling Objectives:

8.16 **PERFORM** the spit valve routine standing fast in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

8.17 **PERFORM** the spit valve routine marching in accordance with Occupational Standards (OCCSTDS), NAVPERS 18068F; and Marine Corps Band Manual, MCO P5000.18

Trainee Preparation Materials:

A. Trainee Support Materials:

    1. None

B. Reference Publications:

    1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

    1. None

C. Training Materials Required:

    1. None

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.9 The Spit Valve Routine

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

2. **Purpose** - To provide a formal procedure to blow spit out of the instrument and change music during a parade/ceremony.

    a. *Stand Fast* - drum major gives specific command or signal.

    b. *Marching* - prescribed for in advance, no specific command or signal.

3. **Stand Fast** - colors, ceremonies, mini-concerts.

    a. Instruments are back to order after cut.

    b. Drum Major gives command: "Adjust."

    c. Drummer raps on rim or shell.

LESSON PLAN

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.9 The Spit Valve Routine

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    d.   Instruments are brought to count one of instruments
            down one beat after rap (1 count movement).

    e.   Pause one count, blow spit out/change music.

    f.   Drum Major gives command: "Steady."

    g.   All instruments come to count one of instruments
            down.

    h.   Drummer raps on rim again.

    i.   Instruments are brought to the order (2 count
            movement).

 4.   Student Application and Repetition

6-9-3

Topic 6.9 The Spit Valve Routine

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

5.   Marching - colors and street parades

    a.   Instruments are back to carry after cut.

    b.   Drum cadence begins immediately after cut.

    c.   Instruments are brought to count one of instruments
        up on 1stbeat of 2nd eight measure drum phrase (1
        count movement).

    d.   Pause one count, blow spit out, change music.

    e.   Instruments are automatically brought to count one of
        instruments down <u>prior</u> to ending of 3rd eight measure
        phrase.

    f.   Instruments are brought to carry on 1st beat of 4th
        eight measure phrase (2 count movement).

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.9 The Spit Valve Routine

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
6. STUDENT APPLICATION AND REPETITION	
7. SUMMARY AND REVIEW	
a. Counts for changing music on the march	
b. Commands given by the drum major when standing fast.	
c. Questions	c. What is the command to change your music while standing fast?

LESSON PLAN

Topic 6.10 Field Band Concert Formation   CLASS PERIODS: 0
                                                                                 LAB PERIODS: 20
                                                                                 PA PERIODS: 0

Enabling Objectives:

                                                      1.   None

8.18   **PERFORM** proper maneuvers given the "Field Concert   C.   Training Materials Required:
       Band Formation" command or signal in accordance with
       Occupational Standards (OCCSTDS), NAVPERS   1.   None
       18068F; and Marine Corps Band Manual, MCO P5000.18

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

1.   Introduction   1.   Establish Contact.

2.   THE FIELD BAND CONCERT BAND FORMATION

   a.   **Purpose** - Enhances the band's musical performance
           by allowing the:

        (1)   *Audience* to "hear better with their eyes."

        (2)   *Conductor* more control fo the ensemble.

        (3)   *Band* to achieve a more balanced ensemble
                sound.

   b.   **General** - Executed either by command or signal.

        (1)   *Command* - "Concert Formation, <u>MARCH</u>"

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) *Signal* - three count movement.	(2) Instructor demonstrate.

(3)   Movement completed in 12 measure on drums.

(4)   No exact position for <u>every</u> instrument <u>every</u> time.

(5)   Band is divided into *instrumental groupings:*

(a)   Trombones (or front rank)

(b)   Trumpets (rarely mixed with any other instrument)

(c)   Tubas (occasionally euphoniums are added)

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (d)   Woodwinds (all other wind instruments)

       (e)   Percussion

   c.   **Trombones**

       (1)   Step to the left as in marching on first count
after signal/command.

       (2)   Left flank player steps into a right oblique on
the first left in the new direction.

       (3)   Instruments to to protect on step off.

       (4)   All others in rank follow creating 45 degree
extension on left flank of band.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(5)   Mark time at appropriate position set by drum
         major in advance (normally 8 paces for lead
         person in 5 front).

(6)   Halt at end of cadence, face to right 90 degrees.

(7)   Instrument to order on the halt.

d.   **Trumpets**

(1)   Step forward and execute an immediate right
         flank.

(2)   Instrument to protect on step off.

(3)   Forward right flank player executes left flank
         one pace past right flank of band.

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (4)   Forward right flank player executes a right
             oblique one pace to the right of the original
             front of band.

     (5)   All others in rank follow forming a 45 degree
             extension on forward right flank of band.

     (6)   Mark time at the appropriate position set by the
             drum major in advance (normally 8 paces for
             forward player for 5 front).

     (7)   Halt at end of cadence, execute left face.

     (8)   Instruments go to order onthe halt.

   e.   **Woodwinds** (all other wind instruments)

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

     (1)   Mark time for 8 measures after
           command/signal.

     (2)   Step forward to pre-assigned positions forming
           the base block element of the formation.

     (3)   Mark time until end of cadence, halt facing
           forward.

     (4)   Instruments to the order on the halt.

  f.   **Percussion**

     (1)   On the drum major's command: "Concert
           Formation," come to the prepare to play
           position.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

(2)   On the command of execution: "MARCH,"
       execute a 9-stroke pick up roll into cadence.

(3)   Mark time for the first 8 measures of cadence.

(4)   Step forward to pre-assigned position at
       beginning of the 2nd 8-measure phrase.

(5)   Mark time, halt when you cut at the end of the
       2nd 8-measure phrase.

(6)   Bring sticks to order after cut.

3.   RETURN TO BLOCK BAND FORMATION

   a.   **General** - Normally only executed by command.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   **A-450-0010**

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   *Command* - "Post."

    (2)   Movement completed in 16 measures of drums.

    (3)   Players assemble in same block band positions they started in prior to formation.

    (4)   Same instrumental groupings.

  b.   **Trombones** (front rank) and **Sousaphones**

    (1)   On preparatory command "Post," execute a right face and instrument protect.

    (2)   On command of execution "MARCH," march back to their original block band position the same way they came out.

Unit 6. DRILL BAND (NAVY/MARINE CORPS)   A-450-0010

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (3)   Mark time when in original position.

      (4)   Wheel pivot to left on 2nd 8-measure drum
            phrase.

      (5)   Halt on count 32, instrument to order on halt.

    c.   **Trumpets**

      (1)   On preparatory command: "Post," execute a left
            face and instrument protect.

      (2)   On command of execution: "MARCH," march
            back to original block band position the same
            way they came out.

      (3)   Mark time when in original position.

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (4)   Wheel pivot to right on 2nd 8-measure drum phrase.

    (5)   Halt on count 32, instrument to order on halt.

  d.   **Woodwinds** (all other personnel) and **Drums**

    (1)   On preparatory command: "Post," execute an about face and instrument protect. (Percussion bring sticks up, prepare to play).

    (2)   On command of execution: "MARCH," march back to original block band position the same way you came out.

    (3)   Mark time when in original position.

LESSON PLAN

Topic 6.10 Field Band Concert Formation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (4)   Wheel pivot to right on 2nd 8-measure drum
            phrase.

      (5)   Halt on count 32, instrument to order on halt.
            (Percussionist bring sticks to order.)

4.   STUDENT APPLICATION AND REPETITION

5.   SUMMARY AND REVIEW

    a.   Position of each lmember of band at completion of
        concert band formation.

    b.   Number of counts into and returning from concert
        band formation.

    c.   Questions   c.   On what count do you halt when returning to block
                                  band formation?

Topic 7.1 Instrument Functions   CLASS PERIODS: 1
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

6.1   **DESCRIBE** the functions of each instrument in a combo
setting. in accordance with NAVPERS 18068F
Occupational Standards (OCCSTDS), 379

1.   Instruction Sheets
a.   Student Rehearsal Responsibilities in a Combo,
Information Sheet 7–1–1
b.   Instrument Functions, Outline Sheet 7–1–2

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   None

LESSON PLAN

Topic 7.1 Instrument Functions

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Introduce yourself and give any gackground on yourself that might be of interest. Establish Readiness. Motivation Statements: Tell trainees how they will use the course material. Tell trainees why they need to know the lesson material. Refer to recorded examples and review objectives.
	Refer to and direct trainee to refer to Information Sheet 7-1-1, Student Rehearsal Responsibilities in a Combo.
2. Instrument functions in Combo	2. Write outline on chalkboard/VAP board if available.
a. The Rhythm Section	a. Refer trainee to Outline Sheet 7-1-2, Instrument Functions.
(1) General Functions	
(a) Sustaining rhythmic pulse.	

Topic 7.1 Instrument Functions

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (b)   Providing harmonic structure.

       (c)   Determining musical style.

       (d)   Soloing

  (2)   Bass   (2)   Play recorded examples that demonstrate the proper functions of each instrument.

       (a)   Primary source of pulse

       (b)   Foundation of harmony.

  (3)   Drums   (3)   Play recorded examples that demonstrate the proper functions of each instrument.

       (a)   Primary contributor of style.

Topic 7.1 Instrument Functions

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (b)   Major contributor to pulse.

      (c)   Supports soloistrhythmically.

      (d)   Provides variety of rhythmic colors.

  (4)   Chordal Instruments   (4)   Play recorded examples that demonstrate the proper functions of each instrument.

      (a)   Complete harmony.

      (b)   Complete style.

      (c)   Supports melody rhythmically and harmonically.

      (d)   Provides harmonic and timbral variety.

Unit 7. COMBO _____ **A-450-0010**

Topic 7.1 Instrument Functions

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(5) Horns	(5) Play recorded examples that demonstrate the proper functions of each instrument.
(a) Perform melodies and solos.	
(b) Harmonize melodies.	
(c) Provide background figures.	
(d) Provide timbral variety	
(6) Vocalists	(6) Play recorded examples that demonstrate the proper functions of each instrument.
(a) Sing Melodies.	
(b) Interpret lyrics.	

Unit 7. COMBO   **A-450-0010**

Topic 7.1 Instrument Functions

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

        (c)   Serve as focal point of the group.

3.   Summary and Review.

     a.   Read/paraphrase topic learning objectives

     b.   Review/summarize lesson topic

     c.   Ask review questions   c.   What is the function of the bass, drums, and guitar in a rhythm section? What is the function of a vocalist with a rhythm section?

Unit 7. COMBO _____ **A-450-0010**

Topic 7.2 Interpreting Lead Sheets   CLASS PERIODS: 1
                                                                                                          LAB PERIODS: 2
                                                                                                          PA PERIODS: 0

Enabling Objectives:

6.2   **DESCRIBE** techniques for interpreting a lead sheet. in
        accordance with NAVPERS 18068F Occupational
        Standards (OCCSTDS), 379

6.3   **DESCRIBE** techniques used by a rhythm section in
        interpreting a lead sheet. in accordance with Occupational
        Standards (OCCSTDS), NAVPERS 18068F

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   None

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   None

C.   Training Materials Required:

      1.   Instruction Sheets
            a.   Review Interpreting Lead Sheets, Outline Sheet 7–2–1
            b.   Review Intrepreting Lead Sheets, Information Sheet
                  7–2–2

Topic 7.2 Interpreting Lead Sheets

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Using lead sheets.	2. Refer trainee to Outline Sheet 7-2-1, Interpreting Lead Sheets, Pass out lead sheets with various melodies.
a. Interpreting the melody.	
(1) Rhythmic Techniques	
(a) Play as written	
(b) Anticiptions	
(2) Melodic Techniques	
(a) Passing tones.	

Topic 7.2 Interpreting Lead Sheets

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

  (b) Fills

 b. Rhythm section accompaniment.

  (1) Chord voicings and progressions.   (1) Refer trainee to Information Sheet 7-2-2,
                              Intrepreting Lead Sheets.

    (a) II-V-I, I-VI-II-V, and turnarounds.

    (b) Dominant chords, extended, altered
       chords and tritone substitutions.

  (2) Comping techniques.   (2) Play recorded examples of rhythm section
                              accompaniment.

    (a) Whole and half notes.

Topic 7.2 Interpreting Lead Sheets

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(b) Anticipations	(b) Refer to reference sheets.

3.   Summary and Review

    a.   Read/paraphrase topic learning objectives

    b.   Review/summarize lesson topic

    c.   Ask review questions

        c.   1. What are some methods for interpreting the melody on a lead sheet in different ways? 2. Write a I-VI-II-V chord progression for the key of F major. 3. Name one comping technique for chordal instruments. 4. Write a I-VI-II-V chord progression for the key of A major.

4.   DESCRIBE techniques used y a rhythm section in interpreting a lead sheet. in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379

LESSON PLAN

Topic 7.3 Lead Sheet Lab   CLASS PERIODS: 0
                                                                                                 LAB PERIODS: 3
                                                                                                 PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

6.4   **APPLY** the techniques for interpreting a lead sheet. in
        accordance with NAVPERS 18068F Occupational
        Standards (OCCSTDS), 379

       1.   Instruction Sheets
         a.   Interpreting Lead Sheets, Outline Sheet 7–3–1

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   None

LESSON PLAN

Topic 7.3 Lead Sheet Lab

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. Steps	2. Refer trainee to Outline Sheet 7-3-1, Interpreting Lead Sheets, Direct and comment on student performance.
a. Pass out lead sheets	
b. Direct rhythm section to play changes, applying techniques discussed in Topics 1 and 2.	
c. Direct each player to perform the melody, applying techniques discussed in Topics 1 and 2.	
d. Repeats steps b and c as time pemits.	
3. Summary and Revies	

Unit 7. COMBO   **A-450-0010**

Topic 7.3 Lead Sheet Lab

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

a.   Read/paraphrase topic learning objectives.

b.   Review/summarize lesson topic.

LESSON PLAN

Topic 7.4 Performing Combo Styles   CLASS PERIODS: 1
                                                                                                                           LAB PERIODS: 1
                                                                                                                            PA PERIODS: 0

Enabling Objectives:

C.   Training Materials Required:

6.5   **PERFORM** required combo styles to the 2.7 level. in
          accordance with NAVPERS 18068F Occupational   1.   Instruction Sheets
          Standards (OCCSTDS), 379   a.   Performing Combo Styles, Outline Sheet 7–4–1

Trainee Preparation Materials:

A.   Trainee Support Materials:

       1.   None

B.   Reference Publications:

       1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

       1.   None

Topic 7.4 Performing Combo Styles

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. Steps	2. Refer trainee to Outline Sheet 7-4-1, Performing Combo Styles, Direct and comment on student performance.

      a.   Discuss and perform the following styles:

          (1)   Swing

              (a)   Medium tempo (2 & 4 beat).

              (b)   Ballad.

              (c)   Waltz.

          (2)   Latin

Topic 7.4 Performing Combo Styles

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (a)   Bossa.

      (b)   Samba.

  (3)   Pop/Rock

      (a)   Light Rock.

      (b)   Rock ballad funk.

      (c)   Rhythm and blues.

3.   Summary and Review

    a.   Read/paraphrase topic learning objectives.

Unit 7. COMBO   **A-450-0010**

Topic 7.4 Performing Combo Styles

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Review/summarize lesson topic.	
c. Ask review questions.	c. 1. What is the difference between Samba and Bossa Nova? 2. What is the difference between swing and rock? 3. What is the difference between 2 and 4 beat? 4. How is rock ballad funk interpreted?

Unit 7. COMBO   **A-450-0010**

Topic 7.5 Popular Song Forms   CLASS PERIODS: 1
                                                                                                                    LAB PERIODS: 1
                                                                                                                     PA PERIODS: 0

Enabling Objectives:

                                    C.   Training Materials Required:

6.6   **DESCRIBE** and IDENTIFY popular song forms. in
        accordance with NAVPERS 18068F Occupational   1.   Instruction Sheets
        Standards (OCCSTDS), 379   a.   Popular Song Forms, Outline Sheet 7–5–1

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   None

Topic 7.5 Popular Song Forms

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Popular song forms:	2. Refer trainee to Outline Sheet 7-5-1, Popular Song Forms, Use lead sheets to explain forms and test student's ability to identify each.
a. Blues	
b. AABA	
c. ABAC	
d. Other forms.	
3. Summary and Review	
a. Read/paraphrase topic learning objectives.	

Unit 7. COMBO   **A-450-0010**

Topic 7.5 Popular Song Forms

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Review/summarize lesson topic.	
c. Ask review questions.	c. 1. Write out a simple blues in Bb. 2. Write out a more complex blues in F. 3. Of the lead sheets already handed out, what is the title of one that uses the AABA form? the ABAC form?

Unit 7. COMBO   **A-450-0010**

Topic 7.6 Intros and Endings   CLASS PERIODS: 1
LAB PERIODS: 3
PA PERIODS: 0

Enabling Objectives:

6.7 **DESCRIBE** the techniques for creating intro's and
endings. in accordance with NAVPERS 18068F
Occupational Standards (OCCSTDS), 379

6.8 **APPLY** the techniques for creating intro's and endings. in
accordance with NAVPERS 18068F Occupational
Standards (OCCSTDS), 379

Trainee Preparation Materials:

A. Trainee Support Materials:

1. None

B. Reference Publications:

1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

1. None

C. Training Materials Required:

1. None

Unit 7. COMBO   **A-450-0010**

Topic 7.6 Intros and Endings

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Steps	2. Direct and comment on student performance.

      a.   Explain, and have student perform, the following types of intros and endings:

          (1)   Intros

              (a)   Vamps

              (b)   Using sections of the tune

              (c)   Chord sequences

              (d)   Rubato soloist or duet

Topic 7.6 Intros and Endings

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Endings	
(a) Vamps	
(b) Long and short tags	
3. APPLY the techniques for creating intro's and endings in accordance with NAVPERS 18068F Occupational Standards (OCCSTDS), 379 THIS LESSON PLAN IS MISSING A DISCUSSION POINT AND RIA FOR THIS EO	3. THIS LESSON PLAN IS MISSING A DISCUSSION POINT AND RIA FOR THIS EO.
4. Review and Summary	
a. Read/paraphrase topic learning objectives.	
b. Review/summarize lesson topic.	

Unit 7. COMBO   **A-450-0010**

Topic 7.6 Intros and Endings

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Review questions.	c. What is a standard section of a tune to use as an introduction?
	What chord progression makes a good vamp?
	How would you explain to a soloist how to play a rubato introduction?
	What is a standard section of a tune to use as a tag?

Unit 7. COMBO   **A-450-0010**

Topic 7.7 Simple Arrangements   CLASS PERIODS: 1
                                                                                                                  LAB PERIODS: 3
                                                                                                                  PA PERIODS: 0

Enabling Objectives:

6.8   **APPLY** the techniques for creating intro's and endings. in
          accordance with NAVPERS 18068F Occupational
          Standards (OCCSTDS), 379

C.   Training Materials Required:

   1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   None

LESSON PLAN

Topic 7.7 Simple Arrangements

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.

2.

Steps - each student will perform the following steps, using the techniques discussed in all previous topics:

a.   Select a tune.

b.   Determine the form.

c.   Select a style.

d.   Create an intro.

e.   Designate melody player and soloist.

Topic 7.7 Simple Arrangements

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. Create ending.	
g. Count off tune.	
3. Evaluate performance.	
4. Summary and Review.	
a. Read/paraphrase topic learning objectives.	
b. Review/summarize lesson topic	
c. Ask review questions.	c. How would you count a tune off in medium 4/4 time? Why is it important to discuss the form of the tune before performance?

Topic 7.7 Simple Arrangements

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	How would you count a tune off that was Samba style?
	Why is it important to designate soloists before the performance?

LESSON PLAN

Topic 8.1 Understanding MIDI   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

9.1   **DESCRIBE** how digital technology can enhance a
       military band.

9.2   **DESCRIBE** the 3 MIDI interface ports and the 4 receive
       modes.

9.3   **DESCRIBE** Channel Voice Messages and System in
       accordance with The MIDI Companion, Jeffery Rona,
       Hal Leonard, chapters 7, 10, 11, and 12

9.4   **IDENTIFY** MIDI controller numbers in accordance with
       The MIDI Companion, Jeffery Rona, Hal Leonard,
       chapter 8

9.5   **DESCRIBE** General MIDI specification in accordance
       with The MIDI Companion, Jeffery Rona, Hal Leonard,
       chapter 14

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   Understanding MIDI, Assignment Sheet 8–1–1
   2.   ELECTRONIC MUSIC, Information Sheet 8–1–2
   3.   GENERAL MIDI SOUND TABLE, Diagram Sheet 8–1–3
   4.   Understanding MIDI, Assignment Sheet 8–1–4
   5.   Understanding MIDI, Assignment Sheet 8–1–5
   6.   Controller Messages, Diagram Sheet 8–1–6
   7.   MIDI Implementation Chart, Diagram Sheet 8–1–7

B.   Reference Publications:

   1.   The MIDI Companion, Jeffery Rona, Hal Leonard

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   The MIDI Companion, Jeffery Rona, Hal Leonard

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.1 Understanding MIDI

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Understanding MIDI, Assignment Sheet 8–1–1
        b.   ELECTRONIC MUSIC, Information Sheet
             8–1–2
        c.   GENERAL MIDI SOUND TABLE, Diagram
             Sheet 8–1–3
        d.   Understanding MIDI, Assignment Sheet 8–1–4
        e.   Understanding MIDI, Assignment Sheet 8–1–5
        f.   Controller Messages, Diagram Sheet 8–1–6
        g.   MIDI Implementation Chart, Diagram Sheet
             8–1–7

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
a. In this lesson topic, you will learn how MIDI makes it possible to record, edit, and play back a musical performance, and to notate what is performed. You will gain an understanding of the basic principles by which MIDI links together keyboards, computers, and related devices and learn how to set up common configurations of these devices. You will also learn ways to apply this technology to enhance the training and performance of a military band.	a. Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.
	Observe appropriate safety precautions before operating electrical equipment.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

2.   Digital technology in military bands

    a.   Music Minus One

        (1)   Band in a Box used by musicians around the world for individual practice

        (2)   Provides a background for improvisation, or to create sequencer tracks for exporting

        (3)   Tempo, style, and key may be changed to suit the user's needs, program will even "improvise" solo derived from classic improvisations by famous musicians

        (4)   Smart Music follows fluctuations of tempo dictated by user, useful for classical accompaniments

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(5) Jammer creates accompaniment from inputted chord changes, creates new progressions from rules user can specify	
(6) Any sequencer can create MIDI recordings suitable for play-along	
b. Drum machines	b. Demonstrate drum machine.
(1) Valuable tool for individual practice group rehearsals(rock combo, stage band sectionals, etc.)	
(2) Body Text Indent 2	
(3) Bass players can profit from drum machine practice, bass and drums are the core of the rhythm section	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(4)　Drummers can learn from beats programmed by experts, can practice playing more freely while the machine keeps time	
(5)　Keyboard player playing left-hand bass with drum machine can emulate entire trio	
c.　Educational software	c.　Demonstrate software and CD-ROM.
(1)　Programs which teach musical skills such as ear training, traditional and jazz voice leading, and instrumental instruction	
(2)　Interactive CD-ROM programs blend sight and sound to heighten a music history lesson, some allow user to "roam around" in time period or geographical area where type of music was created	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
d. Notation software	d. Demonstrate notation software, including MIDI input.
	Refer to and direct trainee to refer to Assignment Sheet 8-1-1, Understanding MIDI.
(1) Finale, Sibelius, Cubase, and Encore are able to produce publisher-quality scores	
(2) Finale and Sibelius include templates for scoring for a variety of ensembles, reduces the time spent setting up a score	
(3) Input of notes may be via computer keyboard or MIDI keyboard	
(4) Score playback allows detection of errors in score, facilitates creative decisions about music	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
e. Recording	e. Play MIDI sequence and audio CD of past student projects.

      (1)   MIDI recording (sequence) provides effective demo for presenting new composition or arrangement to band

      (2)   Programs combining MIDI sequencing with digital audio recording, (Cakewalk Pro Audio, Steinberg's Cubase) are valuable resource

          (a)   Background, lead vocals added easily, with clear reference to bar numbers

          (b)   Various ensembles can be recorded, allowing ensemble members to critique themselves

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(c) Audio files can be stored on computer's hard disc, archived on CD's or other media	
(d) Leader of the group has high-quality CD vs.cassette tape to analyze sound of group	
(e) Band may produce CD's for public distribution, a valuable tool for recruiting and public relations	
f. Use of keyboard substitute for bulky or unavailable instruments	f. Discuss experiences of students with keyboard substitutes.
(1) suitable substitute for vibraphones, marimba, tubular bells, piano, etc.	
(2) High fidelity reproduction through PA system necessary to achieve authentic sound	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
g. Programming splits and layers and building sound library	g. Demonstrate split, layer, and tone module.
(1) To quickly call up the proper sounds during live performance, sounds must be logically organized	
(2) Thorough knowledge of MIDI enables performer to make rapid changes on more than one instrument at a time.	
(3) Split - plays two separate sounds from different regions of keyboard	
(4) Layer -blends two or more timbres playing in the same region	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(5) Keyboardist can expand library of sounds without adding bulk by using tone module (synthesizer without keys, can be played via MIDI)	
h. Use of keyboard expression	h. Demonstrate expressive controllers.
(1) Foot controller - volume control, or can be linked to any number of other parameters	
(2) Modulation wheel - can also be routed to many parameters, often programmed to create vibrato	
(3) Pitch wheel - can be programmed to bend a note through any desired range from a half step up to two octaves	
i. Synchronized performance of ensemble with sequencer	i. Discuss student experiences with synchronized performances.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Common type of performance for a rock combo

        (a)   sequencer may play a heavy electronic bass and snare pattern while the drummer adds cymbals and fills

        (b)   drummer will need special monitor playing reference beat

        (c)   Huge layers of keyboard voices may be added to duplicate studio recordings.

    (2)   Synchronized concert band performances, allowing automation of lighting effects, sound reinforcement, and playback of prerecorded MIDI or audio tracks.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(a) Device which shows the beat reference by means of lights, conductor must give only cues, dynamics and expression	
(b) Tap cue sending a MIDI message corresponding to the conductor's beat pattern	
3. Definition, purpose, and history of the Musical Instrument Digital Interface (MIDI)	3. Refer to Information Sheet 8-1-2, ELECTRONIC MUSIC.
a. Digital language for communication between devices so equipped	
(1) Digital language for communication between devices so equipped	
(2) Takes place by means of various messages sent along 5-pin DIN cable	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Cable capable of transmitting messages only in
             one direction

    (4)   Serial 8-bit interface, sends only one message
             at a time

  b.   Purpose (two primary uses)   b.   Discuss advantages of linked devices and
                                                                           automation.

    (1)   To enable MIDI keyboards, guitars, basses,
             wind controllers, and rack-mounted tone
             modules to communicate with each other and
             with sequencers, storage devices, and computers

    (2)   To enable the automation of music production
             devices such as mixing boards, audio

             effects processors, lighting control boards, and
             special effect devices such as fog machines.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. History	c. Discuss the history of MIDI.
(1) Evolution of synthesizers with memory	
(2) Method sought to connect keyboards of different makes	
(3) Electronics engineers met at the 1982 National Association of Music Merchandisers (NAMM) convention, discussed adoption of standard interface for all keyboards	
(4) First MIDI keyboards introduced in 1983	
4. Sequencer basics	
a. Event recording vs. audio	a. Emphasize that MIDI consists of messages, not sound.

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Comparison of MIDI recording (sequence) to piano roll; timing and duration of notes relative to one another	
(2) MIDI sequencer also records velocity of key stroke, information about wheels, knobs, sliders and pedals.	
(3) Device playing back may interpret differently; only way to assure similar playback is to use General MIDI patch table	(3) Refer to Diagram Sheet 8-1-3, GENERAL MIDI SOUND TABLE.
b. Representation of music	
(1) Excellent medium for moving and editing music in digital realm, most important elements are present	

<u>**Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)**</u>   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) Editing of individual notes, making corrections to the pitches, rhythm and dynamics.	
5. Keyboard basics	
a. Sounds	a. Demonstrate a single keyboard sound. Refer to The MIDI Companion, Jeffery Rona, Hal Leonard, pg. 13.
(1) Program that indicates what timbre a keyboard or tone module will play	
(2) Also called Program, a Patch, an Instrument, or a Single	
(3) Programming of splits and layers within a Sound may be possible, but may require Combination	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Combinations	b. Demonstrate a combination.
(1) May also be called a Preset, a Setup, or a Performance	
(2) Allows many patches to be configured together in splits and layers.	
(3) When using device for multitimbral sequence playback, Combination may be required	(3) Briefly discuss combination use with sequence.
c. Polyphony	c. Demonstrate the limits of polyphony.
(1) Number of voices a device can play simultaneously	
(2) Sounds which use layers take several voices of polyphony for each note played	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) Sounds with long decay times such as strings, pads, and cymbals continue to hold a voice long after key is released	
(4) When polyphonic capability is overextended, unnatural releases of notes will occur	
d. Pads	d. Demonstrate a pad sound, and emphasize its inability to articulate rapidly.
(1) Sound or Combination with soft attack and a long release	
(2) Used to add a lush orchestral effect, may not be suitable for playing fast passages	
(3) Possible to edit for use in other applications	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. MIDI ports	
a. Description	
(1) Normally a female DIN plug; some computer interfaces and sound card adapter cables may have male plugs	
(2) Keyboard or tone module generally has 3 ports: IN, OUT, and THRU; computer sound card or MIDI interface has at least 2 ports, OUT and IN, with OUT port doubling as THRU port	
b. The function of each MIDI port is as follows:	b. Discuss small controller keyboard's only port, and the difference between OUT and THRU.
(1) OUT - transmits messages from device	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) IN - receives incoming messages.	
(3) THRU - passes along a copy of messages received at the IN port.	(3) Direct trainee to Assignment Sheet 8-1-4, Understanding MIDI.
7. MIDI channels	
a. 16 MIDI channels available to transmit and receive data, number can only be increased by addition of more ports (computer interfaces and controller keyboards).	a. Refer to The MIDI Companion, Jeffery Rona, Hal Leonard, pp. 26-27.
b. Multitimbral devices	b. Discuss computer sound card as a multitimbral device.
(1) Can transmit and receive on more than one channel at a time, playing more than one sound.	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) Most devices manufactured after 1987 are multitimbral	
c. Setting channels	c. Demonstrate setting channels. Administer Assignment Sheet 8-1-4, Understanding MIDI.
(1) If device is not multitimbral, or if set to receive on one channel only (POLY mode), then channels of transmitting and receiving devices must be set to same channel.	
8. Receive modes	
a. OMNI - receives on all channels, plays one sound. This mode is useful for a sequencer which is to receive messages from various devices, but not simultaneously	a. Play example of undesirable OMNI mode (drums playing piano patch, etc.).

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. POLY - receives only on base (currently selected) channel, plays one sound, useful when isolating a sound for audio recording, or when assigning single parts to different devices (older keyboards may function only in this mode)	
c. MULTI - receives on all channels, plays individual patches for each channel; mode that a computer sound card uses, and default mode for most multitimbral devices.	
d. MONO - receives on all channels, plays only one note at a time (highest held note), normally used only for guitar or bass controllers; allows each string to control a channel independently.	
9. MIDI Filters	
a. Filters found on many devices which can filter out unwanted MIDI data, such as unneeded channel pressure	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Setting of ON or ENABLED causes device to ignore messages indicated.	b. Demonstrate use of MIDI filter.

10. Control Status

    a. Determines whether keyboard will play internal sounds and/or send MIDI messages to external device; normally 3 settings: a. Discuss uses of control status.

Administer Assignment Sheet 8-1-5, Understanding MIDI.

       (1) LOCAL - Only keyboard's internal sounds are played, no MIDI is sent.

       (2) MIDI - MIDI messages sent when keyboard is played, but internal sounds not played

LESSON PLAN

Topic 8.1 Understanding MIDI

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   BOTH - Internal sounds are played and MIDI
           is sent.

11.   Channel Voice Messages   11.   Refer to The MIDI Companion, Jeffery Rona, Hal
                                                      Leonard, pp. 33-37.

    a.   NOTE ON - most important MIDI message; tells a   a.   Demonstrate NOTE ON followed by no note end
          device to play a note; attached to it are 2 data   by unplugging MIDI cable after NOTE ON.
          messages:

        (1)   NOTE NUMBER indicates what note was
            struck. Middle C is note #60, but some patches
            may be programmed 1 or 2 octaves higher or
            lower. Values range from 0-127, covering a
            wider range than 88-note keyboard

LESSON PLAN

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) VELOCITY indicates what speed at which key was depressed (air pressure with wind controller, etc.); tied to amplitude (volume) in most patches; 127=fortissimo; 1= pianissimo (when programmed); when key is released, velocity message of 0 is sent, indicating end of note.	
b. CHANNEL PRESSURE - sent when held key is pressed further, also called aftertouch; followed by a NOTE NUMBER and a VALUE from 0-127, indicating how much pressure is applied.	b. Demonstrate modulation by pressure.
c. PITCH BEND - sent when pitch wheel is moved; uses larger values than other controllers, +8,192 to-8,192; amount of bend depends on how patch is programmed; default setting is 2 semitones up or down	
d. PROGRAM CHANGE - initiates change to a certain program number; cannot dictate what sort of sound is called up unless device is GM	d. Demonstrate PROGRAM CHANGE by inserting message into the middle of a recorded track.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT

e.   CONTINUOUS CONTROLLERS - numbered 0-127; give additional expressive control over performance; many send out streams of data in increments; most common listed below (for complete list, refer to Diagram Sheet x-x-x).

#1 - Modulation wheel - Most often used to add vibrato to the tone, but may be routed to a number of other parameters.

#4 - Foot controller - Allows player to use expression while keeping both hands on keyboard.

#7 - Volume - May be used to mix track with decrescendo and crescendo.

#64 - Sustain pedal - Holds notes currently playing, like piano's damper pedal.

RELATED INSTRUCTOR ACTIVITY

e.   Demonstrate continuous controller messages in an event list.

Refer to Diagram Sheet 8-1-6, Controller Messages.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
12. System messages	12. Refer to The MIDI Companion, Jeffery Rona, Hal Leonard, Ch. 11.
a. System Common and Real Time messages - used to sync devices with clocks (workstations, drum machines, computers, etc.)	a. Discuss system real time messages.
(1) Timing clock - Also called MIDI clock, is universal mode of MIDI sync. Not as accurate as MIDI Time Code (MTC) or MIDI Machine Code (MMC)	
(2) Start - Tells slave device to start at beginning of sequence	
(3) Continue - Tells slave device to begin where it last stopped	
(4) Stop -- Tells slave device to stop sequence	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(5) Song Position Pointer - Allows location to a point in sequence	
(6) MTC / MMC - Feature of most computer programs and modern keyboards; allows synchronization to SMPTE standard. Time measured in minutes, seconds, fractions of seconds vs. bars and beats	
13. MIDI Implementation Chart	13. Refer to and discuss Diagram Sheet 8-1-7, MIDI Implementation Chart.
a. Devices with limited functions Included in the user's manual, shows graphically which functions are supported	
b. Reading a MIDI Implementation Chart Indicates function is supported, an X indicates if not; remarks possibly included for further clarification	

Topic 8.1 Understanding MIDI

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. New DP	

14. General MIDI

  a. Set of standardized set of parameters devised to allow easy exchange of MIDI files between users   a. Demonstrate downloaded MIDI file from Internet, and discuss advantages and disadvantages of General MIDI.

  b. Plug-and-play capabilities for computer games, music software, etc. which conform to standard

  c. Ensures that sequences will play back approximately as recorded; parts will be in proper octave, correct percussion sounds will play.

  d. In order to be GM compliant, devices must have the following capabilities:

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1)   24 notes of dynamically allocated polyphony

(2)   16 part multitimbral capability

(3)   128 preset patches producing prescribed sounds   (3)   Refer to Diagram Sheet 8-1-3, GENERAL
                                                                          MIDI SOUND TABLE.

(4)   Note #60 will always play a middle C (except
        for percussion and special effects patches)

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.1 Understanding MIDI

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (5)   Response to the following controllers:

        Pitch Bend

        Channel Aftertouch

        #1   Modulation

        #7   Volume

        #11   Pan

        #64   Sustain Pedal

        #121   Reset All Controllers

        #123   All Notes Off

    (6)   Full GM percussion set *exclusively* available on MIDI channel 10

    (6)   Discuss advantages and disadvantages of GM percussion and demonstrate sounds.

            Refer to Diagram Sheet 8-1-3, GENERAL MIDI SOUND TABLE.

LESSON PLAN

Topic 8.1 Understanding MIDI

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   (7)   Sequencing devices with disk drive must
       format in MS-DOS to support Standard MIDI
       Files

15.   Summary and Review

   a.   Enabling Objectives   a.   Repeat Enabling Objectives.

   b.   Review Topic   b.   Review Discussion Points.

   c.   Questions   c.   Answers.

      (1)   What is the difference between the OUT port   (1)   The OUT port transmits messages originating
           and the THRU port?   from that device; the THRU port passes
                                               along a copy of data received at the IN port.

      (2)   Which receive mode receives on all channels   (2)   The OMNI mode.
           but plays only one sound?

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.1 Understanding MIDI

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(3) What type of message is capable of storing information about sound parameters?	(3) A System Exclusive message (Sysex).

LESSON PLAN

Topic 8.2 Sequencing and Recording   CLASS PERIODS: 1
                                                                                           LAB PERIODS: 0
                                                                                           PA PERIODS: 0

Enabling Objectives:

9.6   **SET-UP** a MIDI system.

9.7   **TROUBLESHOOT** a MIDI system.

9.8   **TRANSFER** a standard MIDI.

9.9   **RECORD** a MIDI sequence.

9.10   **EDIT** a MIDI sequence.

9.11   **RECORD** a digital audio track.

9.12   **MIX** a song with MIDI and audio tracks.

9.13   **RECORD** a mix as a wave file.

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   Cakewalk ProAudio 8 User's Guide, 12 Tone Systems
   2.   The MIDI Companion, Jeffery Rona, Hal Leonard

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   Cakewalk ProAudio 8 User's Guide, 12 Tone Systems
   2.   The MIDI Companion, Jeffery Rona, Hal Leonard

C.   Training Materials Required:

   1.   Instruction Sheets
      a.   ELECTRONIC MUSIC SEQUENCING AND RECORDING, Information Sheet 8–2–1
      b.   MIDI Systems, Diagram Sheet 8–2–2
      c.   Sequencing and Recording, Assignment Sheet 8–2–3
      d.   Sequencing and Recording, Assignment Sheet 8–2–4

Topic 8.2 Sequencing and Recording

      e.   Sequencing and Recording, Assignment Sheet
          8–2–5

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
a. Introduction - In this lesson topic, you will learn how a MIDI system is set up. You will be introduced to different approaches to MIDI recording, and taught how to use standard MIDI files. You will learn how to record and mix your own sequence, including a digital audio track. You will also learn how to synchronize the live performance of a band with a sequence. This is information that will help you lead and assist members of your unit in their musical development.	a. Introduce yourself and give any background on yourself that might be of interest.
	Motivating Statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the lesson material.

LESSON PLAN

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
2. SET-UP a MIDI system.	2. Refer to Information Sheet 8-2-1, ELECTRONIC MUSIC SEQUENCING AND RECORDING.
Configure system according needs and resources: every keyboard and piece of software is different, consult user manual for specific procedures for setup and use	
a. One-way configuration with sound card-equipped computer	a. Point out set up of student computer stations.
(1) Allows input via small MIDI controller keyboard, using only sound card as tone module	
(2) For compact system, headphones plugged directly into sound card, or desktop speakers	
b. Two-way configuration with 2 keyboards	
(1) Especially useful configuration if only master keyboard has disk drive and sequencer	

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Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Slave keyboard can send Sysex data to save patches and combinations	
(3) Do not create MIDI loop; causes phasing of sound, can cause keyboards to malfunction; turn off MIDI thru or MIDI loop function, or turn off local control of keyboard played	(3) Refer to Diagram Sheet 8-2-2, MIDI Systems.
c. Two-way configuration with keyboard and computer	c. Have students set up configuration with instructor assistance. Refer to Diagram Sheet 8-2-2, MIDI Systems.
d. Daisy chain configuration	d. Have students set up configuration with instructor assistance. Refer to Diagram Sheet 8-2-2, MIDI Systems.

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Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) An additional keyboard, module, or drum machine can be added to a 2-way configuration Connect device to THRU port of keyboard	
(2) This makes available more sounds and increases the polyphony of the system	
(3) Possible to chain together many devices, but not recommended to chain more than two, since the length of the multiple cables can cause data to become corrupted.	
e. Processor bay / thru box configuration	e. Demonstrate MIDI lab configuration. Refer to The MIDI Companion, Jeffery Rona, Hal Leonard, pp. 81-83.

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Versatile configuration; allows routing of cables to be changed without physically unplugging; up to 8 OUT ports available, daisy chaining not needed to have huge, orchestral layers of sound	
(2) Processor bay - has multiple MIDI ports IN and OUT, allows merging of pathways, useful for more than one instrument at one time; computer may be used to change routing from one preset to another.	
(3) Thru box - simpler device, with manual switches; may have up to 4 IN ports and 8 OUT	
f. Multi-port interface configuration	f. Discuss multi-port configuration. Refer to Diagram Sheet 8-2-2, MIDI Systems.

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Vs. soundcard's joystick port, multi-port device interfaces directly with computer via parallel port	
(2) Eliminates the need for a patchbay; has multiple ins and outs which can be controlled by computer	
3. TROUBLESHOOT a MIDI system.	3. Have students practice troubleshooting a MIDI system with instructor assistance.
a. MIDI has many parameters that must be set correctly; likelihood of problems is high.	
b. Before any performance, check the system after setup, check it again shortly before performance	

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 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   If computer, keyboards, or tone modules are behaving erratically (jittery playback, abnormal monitor or display, etc.) reboot sending and receiving devices.

    d.   Malfunctions can be isolated, eliminated in most cases when step-by-step procedure is followed

    e.   If wrong sound is playing, check to see that all sequence tracks using different sounds are set to different channels, and base channel (where applicable) is set correctly; for General MIDI, drums always on channel 10

    f.   If no sound:

        (1)   Be sure all audio and MIDI devices are powered up; amp levels, mixer switches and faders, etc. set appropriately.

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Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(2)   Check all audio and MIDI cables for proper
        connection

(3)   Check master volume settings on keyboards
        and modules, soundcard levels on computer.

(4)   When using computer-based sequencer, check
        program settings for MIDI driver or setup, and
        check System settings as applicable. If sounds
        from sound card used, must be set to "*x* Synth"
        (*x* = name of installed soundcard). If external
        sound source used, set to "*x* MIDI out" or
        "Roland MPU compatible MIDI out."

(5)   Check channel correspondence between
        devices, as well as processor bay / thru box
        routing (where applicable).

(6)   Check MIDI volumes (controller #7).

Topic 8.2 Sequencing and Recording

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

       (7)   If MIDI thru box or processor bay being used, check power

       (8)   Check settings of MIDI filters

       (9)   If playing keyboard and getting no sound, check keyboard control status

   g.   If parts out of balance, check track volumes. Using different GM sound source may significantly change relative volumes and effects. Adjust as necessary.

   h.   If notes are stuck on, engage panic button if device so equipped, or power down and power back up. Save info.

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Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    i.   If timing consistently delayed, may be problem with given device. Try varying configuration to isolate which device at fault. Contact manufacturer for upgrade, repair or refund.

    j.   If notes sound doubled or phased, turn off MIDI loop or MIDI through.

    k.   If starting sequencer produces a cacophony of rapidly repeating notes (like a stuck CD player) this is caused by clock loop between synchronized devices. Turn off "clock out" on slave device.

    l.   If a buzz or hum is heard, try to isolate the source, and apply principles covered in the audio portion of this unit.

4.   Standard MIDI file

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a.　　Definition	a.　　Refer to The MIDI Companion, Jeffery Rona, Hal Leonard, pp. 65-66.
(1)　　Standard MIDI file, also known as a MIDI File, is a file format universally recognized by computers, keyboard workstations, and stand-alone sequencers	
(2)　　Allows the transfer of sequence data (hence, music data) between various devices or software programs.	
b.　　Format 0 vs. Format 1	b.　　Demonstrate both formats.
(1)　　Format 0 - does not distinguish information by separate tracks; simpler for multimedia use (Windows Media Player)	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Format 1 - superior for music applications; each track appears separately, as recorded	
c. Creating and transferring a MIDI file	c. Instruct students to transfer file from auto-accompaniment program to sequencing program.
(1) To create MIDI file, use "Save As" command, or "Export as MIDI file," or similar command on keyboard workstation.	
(2) Save to hard disc or floppy, open with other device or program.	
d. MIDI files from the Internet	d. Play sequence from Internet.
(1) Rich source for sequenced material, users share creations generously	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Do search, typing "MIDI" followed by type of music wanted, follow links given.	

5.   Methods of sequencing

3 methods, often combined in various ways

    a.   Pattern

        (1)   Created by taking small fragments of music (usually 4 bars or less) and looping or chaining them together

        (2)   Drum machine uses the simplest form of pattern sequencing, auto-accompaniment keyboards, software use more sophisticated form

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) All these feature ready-to-use factory patterns called Patterns, Beats or Style	
(4) Copying and pasting short segments of sequenced material is another form of this method	
b. Step-time	b. Demonstrate step-time recording. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, pp. 4-22 through 4-26.
(1) Numerous ways to sequence in step-time, almost every workstation and software sequencer capable	
(2) Specify what bar, beat, and beat part note should start on, specify pitch (note number), duration, and velocity	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(3) Many find easiest with traditional notation; programs feature MIDI editing and standard MIDI file exporting, ideal for step-time sequencing	
c. Real-time	c. Demonstrate real-time recording.
(1) Actually performing part on MIDI instrument with sequencer running	
(2) Provides "live," realistic sound, method most keyboardists prefer	
(3) Person with minimal keyboard skills can still take advantage of real-time recording by slowing down metronome and playing part	
6. Auto-accompaniment	

LESSON PLAN

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Creation of basic tracks	a. Demonstrate creating rhythm section tracks with auto-accompaniment software.
(1) Creates chordal patterns automatically	
(2) Speeds creative process for musicians with little keyboard proficiency	
(3) Only basic tracks for pro recordings, must be further developed with other methods	
b. Devices featuring auto-accompaniment	
(1) Many moderately priced keyboards produce good quality backgrounds.	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Pocket-sized Roland PMA-5 has high-quality sounds, solid accompaniment patterns	
(3) Software programs described in Information Sheet x-x-x	
c. Style selection	c. Demonstrate style change.
(1) One of major features; many styles, to include different meters	
(2) Selection of style easily changed, allowing user to hear same song in various ways	
d. Chord changes	d. Demonstrate inputting chord changes by typing and by MIDI chord recognition.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Keyboards with auto-accompaniment recognize chords played while sequencer playing; instantly incorporate into the beat	
(2) Software programs require prior entry of chord changes, either by typing or MIDI chord recognition	
7. Using MIDI with notation software	
a. Inputting notes	a. Demonstrate step and real time entry in Finale. Refer to online documentation for the Hyperscribe and Speedy Entry tools.
(1) MIDI keyboard input vs. computer keyboard	
(2) Allows input of whole chords at once, later exploded into separate parts	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) Part can be played in real time and instantly transcribed; useful for transcribing existing handwritten score, piece for transposition, improvised solos	
b. Setting playback parameters	b. Demonstrate using 2 sounds on the same channel, instruments out of balance, tempo problems. Correct problems.
(1) Understanding of MIDI helps eliminate some of problems with score playback	
(2) Wrong patch, no sound, out of balance, tempos	
(3) These problems solved by editing MIDI parameters to achieve the desired result	
c. Creating dynamics and groove	c. Demonstrate altering the feel of playback. Refer to online documentation for the MIDI tool.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   If only detecting errors through score playback, not necessary to edit MIDI values

    (2)   But if recording playback file, edit to be musically satisfying

    (3)   Articulations, dynamics, and rhythmic feel altered by means of MIDI values

8.   Types of sequencers

Different sequencers function much the same, but each has advantages, disadvantages:

a.   Stand-alone

    (1)   Very reliable, not used often as in past; limited storage capacity

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Awkward silences on stage waiting to load data from floppy	
b. Workstation	b. Demonstrate workstation sequencer.
(1) New DP	
(2) Pair of headphones, start creating	
(3) Although large memory capacity, can't compare to computer	
c. Computer-based	c. Discuss advantages of computer-based sequencing.
(1) Most memory, greatest ease of editing, archiving capabilities	

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Advent of laptops with large memories;
           portability no problem

    (3)   Possible drawback reliability, but knowing
           system `thoroughly` minimizes difficulties

9.   `Transport controls`

    a.   3-button transport - found on most older workstations

        (1)   Record button - pressed and held, then play
               button is pressed

        (2)   Stop / Continue - stops the sequence if playing.
               If stopped, button will start it from point where
               last stopped

        (3)   Play - starts sequence from beginning

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Fast forward / Rewind	
Often added for locating a certain bar	
c. Software-based	c. Demonstrate transport controls of software sequencer.
Controls vary from one program to another, consult user manual; typical layout follows:	
(1) Reset / End - locate to the beginning or end	
(2) Stop - stops sequence and usually, all notes currently playing	
(3) Play - Starts sequence from current location	
(4) Record - Starts recording from current location; No play button needed.	

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DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(5) Cursor - Though not a part of the control panel, it is used to locate to bar by clicking in the ruler above the tracks.	
(6) Panic button - Stops any "stuck" notes.	
10. Setting up a software sequencer for recording	10. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, Chapter 4.
Save changes regularly; running MIDI and audio is taxing on computer, editing functions while sequence is playing may shut down program	
a. Selecting a MIDI driver	a. Demonstrate selecting a MIDI driver.
(1) Set to soundcard's synth for GM sounds from soundcard	
(2) For external MIDI, to soundcard's MIDI out (or desired port of multi-port MIDI interface).	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Selecting a track and setting the MIDI channel	b. Demonstrate selecting a track and setting the MIDI channel.
(1) Select the track for recording, set its MIDI channel, must be channel not occupied by another track.	
(2) For soundcard or GM use, drum track set to channel 10. For audio track, to soundcard's audio output, or one pair of outputs on multi‑channel audio interface	
(3) Several tracks may use same channel, as long as only one sound being used at a time	
c. Selecting a sound (patch)	c. Demonstrate selecting a sound.
(1) Some programs list GM sounds by name for convenience	

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Diagram Sheet x-x-x contains complete GM
           table

    d.   Setting the metronome and count off   d.   Demonstrate setting the metronome and count off.

    (1)   Db3, "side stick." - good sound to use as
           metronome; other sounds (closed high hat)
           interfere with drum parts

    (2)   Count-off can be set any number of bars, or
           none

    (3)   For "1, 2, 1, 2, 3, 4" count off, you can make
           template with this recorded on drum track

    e.   Setting the tempo   e.   Demonstrate setting the tempo.

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1)　Set desired tempo, or set slower tempo for easier execution in real time	
(2)　May be changed later; automatically for ritardando, accelerando, etc. using "insert tempo" or "insert series of tempos"	
f.　Setting the source	f.　Demonstrate setting the source.
(1)　Unnecessary `if program` has default source "MIDI Omni," will record on any MIDI channel regardless of channel controller is using	
(2)　If recording audio, set to the left or right audio input of soundcard	
g.　Layout of tracks	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) If instrumentation known, set up each track now; if preset templates available, check for suitability	(1) Demonstrate using a sequence template.
(2) Name each track, set parameters	
(3) Or set up drum track now without deciding on instrumentation	
h. Muting, soloing, and arming a track	h. Demonstrate muting, soloing, and arming a track.
(1) MUTE and SOLO like switches found on mixing board	
(2) Clicking the R button arms track for recording; remember to unarm previously recorded track	

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DISCUSSION POINT

RELATED INSTRUCTOR ACTIVITY

11.   Quantization

11.   Demonstrate quantization techniques. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, pp. 6-16 through 6-26.

     a.   Corrects timing of notes within parameters specified by user; rounds off note start to the nearest specified unit

     b.   Performed as soon as possible so that rhythmic pulse can easily be felt while recording subsequent tracks

     c.   Always listen to results of any editing, use "Undo" (Control + Z) if edits not satisfactory

     d.   If these techniques fail, may need to re-record the track at slower tempo, playing more accurately

     e.   Rhythmically accurate track may not need quantization

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. Selecting track and range	
Click on clip to be quantized; if only part to be affected, use time range; or another view where notes enclosed in rectangle to select precisely	
g. Setting quantize value	
Set to the smallest note value; if one bar different, deselect that bar, quantize separately	
h. Setting "Swing"	h. Demonstrate effects of various swing settings.
Turns straight note values into swing, and to humanize quantized parts; not used on passages contain triplets	
(1) 50% (default) - No swing , strict quantization; can quantize swing tune to triplet eighths, swing at 50%	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) 51 - 52% (Humanize) - any type of music with straight eighths	
(3) 53 - 54% (slight swing) - fast country 2-beat, slow boogie woogie	
(4) 60 - 63% (fast swing) - bebop, tempos over 220; ride cymbal at higher percentage	
(5) 64 - 67% (medium swing) - swing between 100 and 220 (66% produces strict triplet swing)	
(6) 68 - 71% (slow swing) - gives slow swing a laid-back feel	
(7) 75% -- turns straight eighths into dotted eighth / sixteenth (rarely used)	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
12. Recording drum tracks	12. Demonstrate recording a drum track with student participation.

Sequence with good-sounding drum tracks easily turned into polished recording; not with poor drum tracks; following are only basic principles to get started:

    a. For rock tune, record bass drum (kick) and snare drum first; easy to record together; more complex recorded with separate tracks; no special fills, unless `reoccurring` regularly; set record mode to replace, arm track, record 4 to 8 bars

    b. For jazz, record cymbals first (e.g., hi hat in 2, ride cymbal in 4); simple pattern, variation in accents; Record 8 bars.

    c. Quantize this track.

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   d.   On a separate track (same channel) record the
         cymbals (rock) or bass and snare (jazz). Keep it light
         on the jazz track!

   e.   Quantize this track.

   f.   If error made, need not start over from beginning; use   f.   Demonstrate punch-in recording.
         "Punch" record mode; works differently with various
         programs (consult user manual); or record in
         "Replace" mode from point where error made; if
         following data to be kept intact, punching in required

   g.   If these bars satisfactory, use copy and paste to
         append as needed; functions work as in any Windows
         application, with a few options:

      (1)   Replace - Replaces data in location with copied
            data; use now

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Blend - Blends new data with old; for merging tracks; for unquantized, time-shifted tracks, or musical phrases ending after barline, solves problem of losing notes	
(3) Move over old - Moves over data to point where copied data ends; useful when adding intro later, adding a section, etc.; also for editing audio narrations	
(4) Snap to Grid - Determines how pasted material will fall in place; set to "move <u>by</u> whole," not "move <u>to</u> whole."	(4) Demonstrate effect of improper Snap to Grid settings.
13. Clips	13. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, Chap. 5.
a. Start and end points	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Clip created each time recording initiated, starting on first note or message received, ends on last	
(2) Overdub record stacks clips, hiding some, making editing more difficult; use separate track for each take	(2) Demonstrate stacked and hidden clips, point out problems with using overdub recording.
b. Merging	b. Demonstrate merging clips.
(1) Merge clips by dragging from one track to another, using blend function	
(2) Make sure notes are balanced, edit as needed before merging; clips then combined	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Combining	c. Demonstrate combining clips.
Joins small pattern segments into larger wholes, unifies clips blended on top of one another	
d. Splitting	d. Demonstrate splitting clips.
Split at phrase break; split audio clips during silence	
e. Assignment	e. Administer Assignment Sheet 8-2-3, Sequencing and Recording.
14. Overdubbing tracks	
Order of overdubbing dependent on style and preferences; to build a foundation, may start with bass track	
a. Bass	a. Demonstrate good and poor examples of bass tracks.

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Essential to establishing style of song	
(2) For song lifts, transcribing bass note-for-note gives original authenticity	
(3) Notes never overlap; chords rare, should not violate lower interval limits if used	
(4) Walking bass legato; funk line allows space for snare on 2 and 4, use space in general	
(5) Ad-lib fills every 4 - 8 bars; pitch bend to imitate whole step slides between frets.	
b. Keyboard	b. Demonstrate good and poor examples of keyboard accompaniment tracks.

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Connected quality, rhythmically and harmonically; no leap in chords, in most contexts	
(2) Use sustain pedal to help connect chords, but don't let chords overlap	
(3) Follow good voice leading principles	
(4) Avoid having keyboard comp the exact rhythm found in the bass or drums	
c. Drum fills	c. Demonstrate good and poor examples of drum fills.
(1) Two different drum patterns for A and B sections, fills every 4 - 8 bars	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Need not be complex to be effective	
(3) When playing 8th or 16th note fills, some notes accented, others much lighter	
(4) Groove should cease during fills, especially ride or high hat patterns	
d. Pad	d. Demonstrate effective use of a pad.
(1) Used in most contemporary music	
(2) Strings, big band used sometimes as pad	
(3) Synth type voices for pads and solos vs. traditional wind instrument sounds more in keeping with idiom	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(4) Copying a pad track, doubling with complimenting voice	
(5) Most effective coming in and out of the mix: materializing, then evaporating	
e. Solo or melody	e. Demonstrate solo track with ineffective wind instrument sample, then change to an effective synth sound.
(1) MIDI or audio, should be interesting, unique, `not necessarily` perfect	
(2) Put vocal or instrumental talents to good use	
(3) Preliminary editing first, soloist will have background on which to put finishing touch	

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DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

15.   Editing

    a.   Smoothing velocities

        (1)   Compress velocities of notes sticking out
            loudly or too soft, so values closer together

        (2)   If only a few problems, click on individual
            notes and edit velocities

        (3)   If two drum sounds on same track, one too
            loud, use piano roll view to select just one key
            for editing throughout track

    b.   Adding accents and intensity with velocity

    a.   Demonstrate velocity smoothing.

        (1)   Refer to Cakewalk ProAudio 8 User's Guide,
            12 Tone Systems, p 6-55.

    b.   Demonstrate accentuation and balance control with
        velocity editing.

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 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Notes input via step-time or notation dull and lifeless if velocities not edited

    (2)   Accent rhythmically important notes by `increasing velocities` 5 - 15 %; `top` notes of chords (if melodic) raised approx. 5 %

    (3)   If tone dull, more brightness added by increasing overall velocity, compensate by decreasing volume   (3)   Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems.

  c.   Adding dynamics with volume and velocity

    (1)   For crescendo, decrescendo, mix balance, use MIDI volume or Expression   (1)   Demonstrate decrescendo with volume controller.

    (2)   If still not loud enough, raise velocity levels if not already near maximum

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
d. Changing voices	
(1) Voice sounded perfect when recorded, now too dull, otherwise inadequate	(1) Demonstrate one voice being masked by another, then change to a brighter sound.
(2) One advantage of MIDI recording: changing sounds at any time; before final mix, try different sounds to improve	
e. Changing tempos	
(1) Another advantage of MIDI over analog audio	
(2) If an audio track has already been added, degree of change may be limited	
(3) Try moving tempo up or down 2 or 3 clicks, evaluate groove	

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DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
f. Changing keys	f. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, p. 6-8.
(1) Change to suit vocalist or instrumentalist	
(2) Change of more than whole step can result in muddy or thin voicings, bass notes too low, etc	(2) Demonstrate tracks inappropriately transposed (muddy voicings and bass line too low).
(3) Transposing drum tracks will cause wrong sounds to play	
g. Scaling controllers	g. Refer to Cakewalk ProAudio 8 User's Guide, 12 Tone Systems, pp. 6-36 through 6-38.
(1) If pitch bend sounds unnatural, do not assume it cannot be used at all	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) If having trouble getting right technique in real time, try drawing controller in piano roll view, or insert series of controllers	(2) Demonstrate editing pitch bend.
(3) Scaling controller by a percentage	
h. Changing note durations	
(1) When notes in chord do not cut off together	
(2) Easily edited in piano roll view (graphically)	(2) Demonstrate editing note durations.
i. MIDI effects	
(1) Most GM devices have built in effects processing	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) Inserting CONTINUOUS CONTROLLER #91 message adds reverb; #93 adds chorus effect	(2) Demonstrate adding chorus and reverb to a track.
j. Assignment Sheet	j. Administer Assignment Sheet 8-2-4, Sequencing and Recording.
16. Recording a digital audio track. Acoustic sound to breathes life into MIDI; digital audio in same program with sequencing provides flexibility and ease	
a. Soundcard vs. audio interface	a. Discuss the advantages of using an audio interface vs. a soundcard.
(1) Discuss the advantages of using an audio interface vs. a soundcard.	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Soundcards introduce noise; for professional results, audio interface required; balanced in/out for clean sound; 4-12 channels provide ability to record and monitor several instruments simultaneously	
(3) 20 - 24 bit resolution provides flawless conversion from analog signal to digital encoding and back to analog.	
b. Computer considerations	b. Discuss memory requirements of audio files.
(1) At least 166 megahertz processor, 2 Gigabytes of free hard disc space; for multi-track recording and archiving, at least 10 G	

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Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (2)   Audio file memory consumption huge makes
           impossible to store or transfer files using
           floppy; CD writer best choice for archiving
           and transferring files, also used to create audio
           CD's

    (3)   No other programs running when recording
           audio or MIDI, including Start Up

  c.   Audio files   c.   Demonstrate creation of audio files.

    (1)   Created and saved on the hard drive, make
           backups

    (2)   "Bundle" includes song and audio data; file too
           large for a floppy, must be saved on CD or
           other media

8-2-50

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
d. Selecting source and port	d. Demonstrate setting source and port.
Set source to soundcard's WAVE IN, port to WAVE OUT; if using `multi-channel` interface, select channel for input/output	
e. Checking the input level	e. Demonstrate checking the input level.
(1) Monitored in console view; max level without hitting red; hard clipping at 0 dB (unacceptable)	
(2) Adjustments to level from soundcard or interface mixer, and/or external mixer	
f. Recording the track	f. Demonstrate recording a track.
(1) Silence before and after recording	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

   (a) Second of silence before recording,
     avoiding abrupt pops, noise adjacent to
     sound

   (b) When finished, leave silence again; avoid
     cutting off ambient reverberation; allow
     for ringing of cymbals, decay of stringed
     instruments, etc.

 (2) Monitoring

   Preferably with headphones; some prefer one
   ear uncovered to hear their own sound better

 (3) Performance

   Keep sound consistent, fixed distance from
   mic; back off minimally for extremely loud
   passages

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(4)　　Punching in and out	
Only during phrase breaks; levels and EQ set the same; if controls reset, use different tracks so compensation can be made to match sounds	
g.　　Using plug-in effects and processors	g.　　Demonstrate using plug-in effects and processors.
(1)　　Real-time vs. destructive application	
(a)　　May be applied in real-time, like normal outboard effects, making no permanent change to sound	
(b)　　Destructive use: track will be permanently changed to include the effect	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(c) Advantage of destructive: frees up CPU for other tasks; original track should be copied (plug-in off) for possible remix	
(d) Freezing or jittering of display or playback often caused by using too many real-time effects.	
(2) Experimenting with effects and processors	
Effect – `adds` an easily discernible difference in sound, e.g., reverb or delay	
Sound processor - normally used for technical vs. artistic reasons, e.g., equalization or compression	
(a) Reverb - Adds diffused reflection of sound; Using more than one type (i.e., a short and long) often more realistic; If too tinny, try "warm"	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(b) Delay - echo, or multiple echoes; if easily heard, should be timed to music; adjust delay time to dotted quarter note, quarter note, etc. Feedback: number of echoes	
(c) Chorus -doubling; good on keyboard, guitar, background vocals; not extreme on lead vocals, can take away definition, sound artificial	
(d) Normalization - Maximizes level of recorded digital audio so that highest peak equals 0 dB	
(e) EQ (equalization) - Controls balance of frequencies; parametric allows user to specify exactly what range of frequencies affected; boost for presence, cut unwanted resonance	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(f) Gain reduction - Applied if normalized track processed through EQ with boosting	
(g) Compression - Evens out level of individual tracks and final stereo mix; may not be included as plug-in with program.	
h. Copying, cutting, and pasting audio	h. Demonstrate copying, cutting, and pasting audio.
(1) Can be moved like MIDI data	
(2) Make copy to return to original if necessary	
(3) Split audio clips only where there is silence on track	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

17.   Mixing the song

       Take day off from listening to song before mixing it; listen
       to other recordings in same genre, observe balance

     a.   Become acquainted with the program's mixing console   a.   Demonstrate the mixing console, including
                                                                                                           automation.

          (1)   Onboard mixer with most programs automated;
                    make changes to mix while recording plays,
                    `changes` to volume faders or other parameters
                    recorded

          (2)   Ability to listen without having to make
                    changes, determine the quality of your mixing.

     b.   Listen for overall balance

LESSON PLAN

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Some adjustments already made to MIDI volumes in track view	
(2) Listen objectively to balance, determine what changes to make	
c. Set console levels at beginning of sequence	c. Demonstrate setting console levels.
Initial changes made from bar 1, beat 1; otherwise changes made will be lost when sequence is reset to top	
d. Creating groups	d. Demonstrate using groups.
(1) Allow changes made to one fader to affect other faders proportionately	
(2) Can be used on stereo audio channels, or with any 2 related elements	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    e.   Making fader adjustments

        (1)   Click on the automation record/write button
                and start the sequence at the top

        (2)   Make any necessary adjustments to faders as
                sequence plays

        (3)   May adjust different faders on successive
                passes, allowing concentration on 1 or 2 faders
                at a time; new movements on succeeding
                passes overwrite previous ones in that time
                period

        (4)   Remote control via MIDI, allowing fader   (4)   Demonstrate remote control via MIDI.
                changes by moving mod wheel or data slider on
                keyboard, eliminating need for using mouse;
                interfaces available with sliders, or automated
                mixer such as Yamaha Promix

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    f.   Changing playback level   f.   Demonstrate changing the playback level.

    (1)   Changing master volume level may reveal balance problems otherwise missed

    (2)   Turning down reveals instrument sticking out of balance; turning up the volume exposes sounds possibly irritating at that level.

18.   Audio recording of MIDI tracks

    a.   Mix down to tape vs. wave file

    (1)   If only DAT or cassette tape desired, and only soundcard being used for MIDI playback, connect recorder to audio output of soundcard and record mix (may skip this final step)

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI) A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) If CD desired, mix must be in wave file format; file can be used by CD writing program	
(3) Can also be converted to other formats, e.g., MP3 for sending over Internet	
(4) First all MIDI tracks must be recorded as audio tracks	
b. Recording a master MIDI mix without external mixer Fastest and easiest approach	b. Demonstrate recording a master MIDI mix by connecting the sound card output to its input.
(1) Ensure monitoring of input turned down completely or switched off, or feedback will result	
(2) Connect the audio output of the soundcard to its input.	

Topic 8.2 Sequencing and Recording

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (3)   Select 2 tracks for recording, name "MIDI mix L" and "MIDI mix R." Set sources to audio in L and R, and arm for recording

    (4)   Mute any audio tracks

    (5)   Record from top of sequence, stop when completed

    (6)   Mute all MIDI tracks, check new audio tracks

    (7)   Normalize if necessary

    (8)   Mix again, using audio tracks instead of MIDI tracks (very little adjustment should be needed)

  c.   Recording MIDI sub mixes   c.   Discuss the benefits of recording MIDI sub mixes.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) May create 2 or more `sub mix` of the MIDI parts, e.g., sub mix of Drums L and R, giving more control over sounds	
(2) Record in one pass, muting all MIDI and audio tracks but the drums	
(3) Mute MIDI drum tracks and all audio tracks, and record remaining instruments in next pass	
d. Recording each MIDI track separately	d. Discuss the benefits of recording each MIDI track separately.
(1) If using multiple sound sources, external mixer, and multi-channel audio interface, worthwhile to record each track separately	
(2) May turn off all built-in effects, record sounds mono, where appropriate	

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   **A-450-0010**

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

(3)   Bare bones approach, the way a recording
            engineer would approach a project

(4)   Mixing before this unnecessary; `each` track
            should be recorded at a maximized level, all
            mixing then performed in audio realm

19.   Exporting audio

a.   Once satisfied with mix of all audio, may `create`
         `mix` down; 2 new tracks appear in track view

b.   Created through processing all information about
         mix, including real-time effects, etc.; created off-line,
         not in real time

c.   Important if computer bogs down playing back many
         audio tracks; mix down no problem, since computer
         process off-line

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
d. Steps to mix down	d. Demonstrate creating a mix down.
(1) Assure all audio tracks are balanced throughout song.	
(2) Use "Mix down Audio" or similar command (consult user manual for specifics).	
(3) Use "Export Audio" command to create wave file.	(3) Administer Assignment Sheet 8-2-5, Sequencing and Recording.
20. Summary and Review	
a. Enabling Objectives	a. Repeat Enabling Objectives.
b. Review Topic	b. Review Discussion Points.

Unit 8. MUSICAL INSTRUMENT DIGITAL INTERFACE (MIDI)   A-450-0010

Topic 8.2 Sequencing and Recording

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Questions	c. Answers.
(1) What are the 3 methods of sequencing?	(1) Pattern, real-time, and step-time.
(2) When using an external synth or module with a computer, what should the MIDI driver should be set to?	(2) The soundcard's MIDI out.
(3) What is quantization?	(3) An editing process which corrects the timing of notes.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet   CLASS PERIODS: 0
Percussion/Drum Set Performance; Ceremonial Music   LAB PERIODS: 1
                                                                                        PA PERIODS: 0

Enabling Objectives:

3.57   **DISCUSS** practice procedures in the School of Music in accordance with Instrumental/Vocal Practice Procedures, MUSCOLINST 1540.8B

3.58   **DISCUSS** effective practice techniques for percussion performance development in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.59   **APPLY** effective practice techniques on percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.1   **DEMONSTRATE** fundamentals of grip and stroke and correct stroke techniques on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.2   **DEMONSTRATE** correct warm-up procedures on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.3   **IDENTIFY** the American Drum Rudiments in both the PAS and NARD interpretations on Snare Drum in accordance with the PAS and NARD rudiment lists

3.4   **DISCUSS** function of metered rolls in rudimental and concert interpretation and technique on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.5   **DISCUSS** multiple bounce roll technique on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.6   **IDENTIFY** differences in rudimental and concert interpretation and technique on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.25   **DISCUSS** solo preparation techniques on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.39   **DISCUSS** sticking concepts for snare drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.40   **PERFORM** basic snare drum reading using different sticking techniques in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

3.53 **DISCUSS** memorization techniques for snare drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.54 **DISCUSS** function of Honors music in ceremonies in accordance with Navy Regulations, Table 5 and AR 600-25

3.55 **DISCUSS** requirements for memorization of other ceremonial music in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.56 **PERFORM** memorized ceremonial music on percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.9 **DEMONSTRATE** basic two-mallet technique on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.10 **DEMONSTRATE** correct warm-up procedures on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.11 **PERFORM** all major scales and arpeggios on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.28 **DISCUSS** solo preparation techniques on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.17 **DISCUSS** proper set up of Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.18 **DISCUSS** proper warm-up procedures on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.19 **DISCUSS** the function of the drum set in an ensemble in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.20 **PERFORM** basic three-way independence exercises on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.21 **PERFORM** basic swing and pop styles on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION A-450-0010

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

3.41 **PERFORM** basic reading on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A. Trainee Support Materials:

    1. Scan Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music, Outline Sheet 9–1–1

B. Reference Publications:

    1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

    1. 14 Modern Contest Solos, Pratt
    2. Fundamental Studies for Mallets, Whaley

3. Individual Instrumental/Vocal Practice-Hour Requirements, MUSCOLINST 1540.8 (Series)
4. Logical Approach to the Snare Drum, Perkins
5. Portraits in Rhythm, Cirone
6. Rudimental Technique, Bachelor, ed. SOM
7. Stick Control, Stone
8. Syncopation for the Modern Drummer, Reed

C. Training Materials Required:

    1. Instruction Sheets
        a. Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music, Outline Sheet 9–1–1
        b. Rudiment/Scale Scoring Matrix, Information Sheet 9–1–2
        c. Benchmark/Audition Requirements, Information Sheet 9–1–3
        d. Effective Practice Procedures, Information Sheet 9–1–4
        e. Muscular Motion and Efficiency, Information Sheet 9–1–5
        f. Warm-Up Procedures for Percussion, Information Sheet 9–1–6

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

g.   Rudiments and Metered Rolls, Information Sheet 9–1–7

h.   Concert Buzz Roll Development, Information Sheet 9–1–8

i.   Solo Preparation for Snare Drum, Information Sheet 9–1–9

j.   Honors Music for Percussion, Information Sheet 9–1–10

k.   Scales for Mallet Percussion, Information Sheet 9–1–11

l.   Solo Preparation for Mallet Percussion, Information Sheet 9–1–12

m.   Drum Set Independence, Information Sheet 9–1–13

n.   Basic Styles for Drum Set, Information Sheet 9–1–14

o.   Reference Materials and Methods, Information Sheet 9–1–15

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 9-1-1, Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music, for an overview of the material that will be covered in this topic.
	Motivation statements:
	Tell trainees how they will use the material.
	Tell trainees why they need to know the material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	
NOTE: Assignments, drawn from the Required Training Materials for this topic, are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.	
2. Inbriefing/practice policy	2. Complete Incoming Student Consult with student in first lesson. Explain practice requirements for percussion players and assign practice hours per day/week. Refer to and direct trainee to refer to Individual Instrumental/Vocal Practice-Hour Requirements, MUSCOLINST 1540.8 (Series), for official policy on number and assignment of practice hours. Discuss the course requirements and audition requirements. Use SOM 1230/2B (Percussion Audition Form) to explain scoring.

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Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
	Refer to and direct trainee to refer to Information Sheet 9-1-2, Rudiment/Scale Scoring Matrix, to discuss evaluation of rudiments/metered rolls and scales.
	Refer to and direct trainee to refer to Information Sheet 9-1-3, Benchmark/Audition Requirements, to discuss specific requirements for each benchmark (1st, 2nd, 3rd, and 4th) and audition (mid-term (F1) and final (F2)).
3. Effective practice techniques	3. Refer to and direct trainee to refer to Information Sheet 9-1-4, Effective Practice Procedures, for a discussion of how to structure practice time and basic practice procedures.
4. Application of effective practice techniques	4. Monitor student throughout course to ensure that practice is performed correctly. Refresh/remediate as necessary.
5. Grip and stroke fundamentals	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

**Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet
Percussion/Drum Set Performance; Ceremonial Music**

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Grip	a. Check the student's grip against commercial marketplace standard for each grip. Discuss benefits and drawbacks of each grip.
(1) Traditional	
(2) Matched	
b. Stroke mechanics	b. Refer to and direct trainee to refer to Information Sheet 9-1-5, Muscular Motion and Efficiency, for a discussion of stroke mechanics. Explain how these mechanics are joined in the Moeller technique (without necessarily calling it by name).
	Use Stick Control, Stone, for reinforcement of stroke mechanics and basic technique.

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. Stroke types	6. Demonstrate application of previous points on single strokes, diddles, flams, and drags. Ensure student understanding and application before continuing.
a. Single	
b. Double	
c. Diddles	
d. Flams	
e. Drags	
7. Snare drum warm-up procedures	7. Refer to and direct trainee to refer to Information Sheet 9-1-6, Warm-Up Procedures for Percussion.

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**Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet
Percussion/Drum Set Performance; Ceremonial Music**

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Use exercises in Rudimental Technique, Bachelor, ed. SOM, for warm-ups and reinforcement of stroke/diddle concepts.
8. Snare drum rudiments	8. Refer to and direct trainee to refer to Information Sheet 9-1-7, Rudiments and Metered Rolls.
	Discuss and demonstrate differences in NARD and PAS interpretation of some rudiments. Discuss different notation styles and the evolution of rudimental drum solo literature.
	Use the Percussive Arts Society drum rudiment listing to illustrate concepts of percussion writing since 1988.
a. Sticking	
b. Accents	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

**Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet
Percussion/Drum Set Performance; Ceremonial Music**

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Embellishments	
(1) Flams	
(2) Drags	
9. Metered roll function	
	Discuss metered roll use in concert band literature.
	Discuss the use of metered rolls in developing sight-reading skills.
10. Buzz roll technique	10. Refer to and direct trainee to refer to Information Sheet 9-1-8, Concert Buzz Roll Development, for information about construction of buzz rolls and uses of different meterings of rolls to ensure consistent buzz stroke density.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
11. Rudimental/concert style differences	11. Use 14 Modern Contest Solos, Pratt, to illustrate rudimental snare drum performance practice up to and after World War II. Discuss relevance to march music commonly performed by military bands. Use Portraits in Rhythm, Cirone, to illustrate concert snare drum style.
12. Snare drum solo preparation basics	12. Refer to and direct trainee to refer to Information Sheet 9-1-9, Solo Preparation for Snare Drum, for information on solo preparation procedures. Use Pratt, Cirone, or other like method books for snare drum solo/etude development.
13. Sticking methods and concepts	13. Refer to Information Sheet 9-1-9, Solo Preparation for Snare Drum, for information on different sticking methods for different types of music. Discuss pros and cons of each, and when each should be applied (if options are present).

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Rudimental	
b. Hand-to-hand	
c. Strong-hand lead (Straight method)	
14. Snare drum sight-reading	14. Refer to and direct trainee to refer to Information Sheet 9-1-9, Solo Preparation for Snare Drum, for information on reading techniques. Use exercises in Logical Approach to the Snare Drum, Perkins, to reinforce basic reading skills and provide a baseline for additional reading studies.
15. Snare drum memorization techniques	15. Refer to and direct trainee to refer to Information Sheet 9-1-9, Solo Preparation for Snare Drum, for information on different methods or strategies to memorize music.

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Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
16. Honors music	16. Refer to and direct trainee to refer to Information Sheet 9-1-10, Honors Music for Percussion, for music to be performed as honors to the nation, to dignitaries, or to flag officers.
17. Memorization of other ceremonial music	17. Refer to and direct trainee to refer to Information Sheet 9-1-10, Honors Music for Percussion, for additional music for ceremonies. Service songs for each service must be performed for the 1st Benchmark. See the Percussion Benchmark Test Administrator's Guide for additional information.
18. Ceremonial music performance	18. Ceremonial music will be performed at 1st Benchmark.
19. Mallet technique basics	19. Refer to and direct trainee to refer to Information Sheet 9-1-5, Muscular Motion and Efficiency, for a discussion of mallet percussion stroke basics as they relate to overall stroke efficiency.

LESSON PLAN

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
20. Warm-up procedures on marimba	20. Refer to and direct trainee to refer to Information Sheet 9-1-6, Warm-Up Procedures for Percussion, for examples of warm-up exercises for mallet instruments.
21. Major scales	21. Refer to and direct trainee to refer to Information Sheet 9-1-11, Scales for Mallet Percussion, for written examples of major scales written for marimba. Discuss how changes in instrument range may modify start points for scales on other mallet instruments.
22. Mallet sight-reading problems and techniques	22. Refer to and direct trainee to refer to Information Sheet 9-1-5, Muscular Motion and Efficiency, for information about physiology of mallet instrument stroke basics. Discuss the need for a kinesthetic sense of the instrument when reading and how scales and other exercises help develop this sense of the instrument.
23. Mallet solo preparation basics	23. Refer to and direct trainee to refer to Information Sheet 9-1-12, Solo Preparation for Mallet Percussion, for discussion of basics of etude or solo preparation.

LESSON PLAN

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Use Fundamental Studies for Mallets, Whaley, to apply solo preparation basics to simple mallet etudes.
24. Drum Set mechanics and physiology	24. Refer to Information Sheet 9-1-5, Muscular Motion and Efficiency, for discussion of basic posture and hand/arm/body position as it relates to the drum set.
	Assist the student in finding the most efficient positioning of drums and cymbals for him/her.
a. Posture	a. Discuss posture and how that will affect economy of motion, feel and groove.
b. Position of drums	b. Discuss how the drums will be placed for most efficient movement from drum to drum. Discuss how the placement of the pedals (bass drum/high-hat) may affect feel, groove, and performance.

LESSON PLAN

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

**Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet
Percussion/Drum Set Performance; Ceremonial Music**

DISCUSSION POINT

RELATED INSTRUCTOR ACTIVITY

25.   Drum set warm-up procedures

25.   Refer to and direct trainee to refer to Information Sheet 9-1-6, Warm-Up Procedures for Percussion, for warm-up exercises for drum set.

26.   Function of drum set in ensemble

26.   Discuss the role and purpose of drum set in various types of ensembles.

27.   Three-way independence

27.   Refer to and direct trainee to refer to Information Sheet 9-1-13, Drum Set Independence, for information and basic independence exercises.

Use Syncopation for the Modern Drummer, Reed, for basic independence development.

28.   Basic styles for drum set

28.   Refer to and direct trainee to refer to Information Sheet 9-1-14, Basic Styles for Drum Set, for examples of basic swing and pop styles. Use these as a basis for developing groove and feel.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a. Swing	
(1) Swing in 2	
(2) Swing in 4	
b. Pop	
(1) Rock	
(2) R&B Styles	
(3) Other pop styles	
29. Review and Summary	29. Review and Summary.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Read Enabling Objectives	a. Refer to Enabling Objectives.
b. Review Lesson Topic	b. Refer to Discussion Points.
c. Questions	c. Answers.
(1) What is the proper stick height for primary and secondary strokes?	(1) 4-6 inches for primary strokes, 2 inches for secondary strokes.
(2) Your warm up should be at what dynamic level?	(2) Varying dynamic levels from *pp* to *ff*.
(3) Why should you isolate the hands when playing rudiments?	(3) To ensure correct performance and reinforce muscle memory.
30. Assignments	30. Use Information Sheet 9-1-15, Reference Materials and Methods, as a resource list for assignments. All of the books listed are available through Text Issue.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.1 (PERCUSSION) Warm-up/Practice Procedures; Fundamentals of Snare Drum/Mallet Percussion/Drum Set Performance; Ceremonial Music

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
	Give assignments as needed from list of Required Training Materials.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts;   CLASS PERIODS: 0
Latin/Ballad Styles; Minor Scales   LAB PERIODS: 1
                           PA PERIODS: 0

Enabling Objectives:

3.34   **PERFORM** prepared march excerpts on rudimental Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.22   **PERFORM** ballad styles on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.23   **DEMONSTRATE** the function and role of brushes in drum set performance in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.24   **PERFORM** basic Latin styles on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.42   **DISCUSS** swing rhythms in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.43   **DISCUSS** basic swing prep/kick concepts in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.12   **PERFORM** all natural minor scales and arpeggios on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Afro-Cuban Rhythms for Drumset, Malabe/Weiner
2.   Art of Bop Drumming, Riley, ISBN
3.   Basic Music, NAVEDTRA 10244

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts;
Latin/Ballad Styles; Minor Scales

4. Brazilian Rhythms for Drumset, Da Fonseca/Weiner
5. Drum Set Reading, Fink
6. Kicksheet book, SOM
7. Percussion Repertoire Book, SOM

C. Training Materials Required:

1. Instruction Sheets
   a. March Repertoire Studies for Snare Drum; Drum
      Set Prep/Kick Concepts; Latin/Ballad Styles;
      Minor Scales, Outline Sheet 9–2–1
   b. Swing Rhythms, Information Sheet 9–2–2
   c. Prep/Kick Concepts for Drum Set, Information
      Sheet 9–2–3
   d. Latin Styles, Information Sheet 9–2–4
   e. Brushes, Information Sheet 9–2–5

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts; Latin/Ballad Styles; Minor Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 9-2-1, March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts; Latin/Ballad Styles; Minor Scales, for an overview of the material that will be covered in this topic.
	Motivation statements:
	Tell trainees how they will use the material.
	Tell trainees why they need to know the material.

CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts; Latin/Ballad Styles; Minor Scales

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	
NOTE: Assignments, drawn from the Required Training Materials for this topic (and previous topics as necessary) are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.	
2. March excerpts	2. Use Percussion Repertoire Book, SOM, for practice and performance of examples of standard march literature.
3. Swing Rhythms	3. Refer to and direct trainee to refer to Information Sheet 9-2-2, Swing Rhythms, for information on swing articulations and their application to drum set performance. Refer to and direct trainee to refer to Basic Music, NAVEDTRA 10244, Chapter 17 for additional information on swing rhythm and basic swing concepts.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts;
Latin/Ballad Styles; Minor Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
4. Prep/Kick concepts	4. Refer to and direct trainee to refer to Information Sheet 9-2-3, Prep/Kick Concepts for Drum Set, for examples of basic Latin styles for drum set. Use Kicksheet book, SOM, for application of prep/kick concepts. Use MMO materials as needed to reinforce. Use Drum Set Reading, Fink, for additional exercises on prep/kick concepts.
5. Latin styles for drum set	5. Refer to and direct trainee to refer to Information Sheet 9-2-4, Latin Styles, for examples of basic Latin styles for drum set.
a. Brazilian styles	a. Use Brazilian Rhythms for Drumset, Da Fonseca/Weiner, for amplifying information and exercises in Brazilian Latin styles.
(1) Bossa nova	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts; Latin/Ballad Styles; Minor Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Samba	
b. Afro-Cuban styles	b. Use Afro-Cuban Rhythms for Drumset, Malabe/Weiner, for amplifying information and exercises in Afro-Cuban Latin styles.
(1) Rhumba	
(2) Cha-Cha	
(3) Mambo	
6. Function and use of brushes on drum set	6. Refer to and direct trainee to refer to Information Sheet 9-2-5, Brushes, for basic information on the use of brushes on drum set.
	Use Art of Bop Drumming, Riley, ISBN, for additional information and exercises on brush use.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

**Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts;
Latin/Ballad Styles; Minor Scales**

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
7. Ballad styles for drum set	7. Refer to and direct trainee to refer to Information Sheet 1-1-14, Basic Styles for Drum Set, for examples of some basic ballad styles.
8. Minor scales	8. Refer to and direct trainee to refer to Information Sheet 1-1-11, Scales for Mallet Percussion to illustrate minor scale construction and performance. Refer to and direct trainee to refer to Basic Music, NAVEDTRA 10244, Chapter 7 for additional information on minor scale construction.
9. Review and Summary	9. Review and Summary.
a. Read Enabling Objectives	a. Refer to Enabling Objectives.
b. Review Lesson Topic	b. Refer to Discussion Points.

Topic 9.2 (PERCUSSION) March Repertoire Studies for Snare Drum; Drum Set Prep/Kick Concepts; Latin/Ballad Styles; Minor Scales

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Questions	c. Answers.
(1) Is a quarter note in swing usually a short or long percussive note?	(1) Short percussive unless marked long.
(2) What is the difference between prep and kick?	(2) Prep "prepares" the band to play the figure, kick is the execution of the written figure itself.
(3) What are some names for basic brush techniques?	(3) "Washing machine" or "Stirring the soup".
10. Assignments	10. Give assignments as needed from list of Required Training Materials. Use materials from previous topics as necessary. See Information Sheet 1-1-15, Percussion Reference Materials and Methods, for additional training publications.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.3 (PERCUSSION) F1 Preparation   CLASS PERIODS: 0
                                                                              LAB PERIODS: 1
                                                                              PA PERIODS: 0

Enabling Objectives:

3.7   **PERFORM** rudiments and metered rolls on Snare Drum to a 2.50 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.26   **DEMONSTRATE** basic solo preparation techniques on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.47   **SIGHT-READ** music on snare drum to a 2.50 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.31   **DISCUSS** chart preparation techniques for Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.32   **DEMONSTRATE** basic chart preparation techniques on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.49   **SIGHT-READ** music on drum set to a 2.50 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.29   **DEMONSTRATE** basic solo preparation techniques on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.48   **SIGHT-READ** music on mallet percussion instruments to a 2.50 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.3 (PERCUSSION) F1 Preparation

1. Art of Bop Drumming, Riley, ISBN
2. Drum Set Reading, Fink
3. Kicksheet book, SOM
4. Modern School for Snare Drum, Goldenberg
5. Modern School for Xylophone, Marimba and
   Vibraphone, Goldenberg
6. Studio and Big Band Drumming, Houghton

C. Training Materials Required:

1. Instruction Sheets
   a. F1 Preparation, Outline Sheet 9–3–1

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.3 (PERCUSSION) F1 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 9-3-1, F1 Preparation, for an overview of the material that will be covered in this topic.
	Motivation statements:
	Tell trainees how to use the material.
	Tell trainees why they need the material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.3 (PERCUSSION) F1 Preparation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

NOTE: Assignments, drawn from the Required Training Materials for this topic (and previous topics as necessary), are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.

2.   Rudiment/metered roll preparation

2.   Use the table in Information Sheet 1-1-2, Rudiment/Scale Scoring Matrix to check student progress in isolated rudimental performance.

3.   Snare drum solo preparation

3.   Select solos from the table in Information Sheet 1-1-9, Solo Preparation for Snare Drum, for preparation for F1 audition.

4.   Chart interpretation on drum set

4.   Refer to and direct trainee to refer to Information Sheet 1-2-3, Prep/Kick Concepts for Drum Set, for information on chart writing conventions for drum set.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.3 (PERCUSSION) F1 Preparation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. Drum chart/kicksheet performance	5. Use Kicksheet book, SOM, for application of chart interpretation in swing idioms. Use the lead sheets in Art of Bop Drumming, Riley, ISBN, for exercises on use of a lead sheet to develop a drum part. Use Studio and Big Band Drumming, Houghton, for additional exercises on chart/figure interpretation.
6. Mallet percussion solo preparation	6. Use the table in Information Sheet 1-1-12, Solo Preparation for Mallet Percussion, to select mallet solos for the F1 audition.
7. Snare drum sight-reading	7. Use Modern School for Snare Drum, Goldenberg, or like materials for reading practice (etudes or duets).
8. Drum set sight-reading	8. Use Drum Set Reading, Fink, or like materials to reinforce sight-reading concepts on drum set.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.3 (PERCUSSION) F1 Preparation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
9.　　Mallet percussion sight-reading	9.　　Use Modern School for Xylophone, Marimba and Vibraphone, Goldenberg, or like methods to reinforce mallet reading concepts.
10.　　Review and Summary	10.　　Review and Summary.
a.　　Read Enabling Objectives	a.　　Refer to Enabling Objectives.
b.　　Review Lesson Topic	b.　　Refer to Discussion Points.
c.　　Questions	c.　　Answers.
(1)　　Do flam paradiddle-diddles alternate sticking?	(1)　　Yes.
(2)　　If a drum set part has quarter notes on the SD line and quarter notes on the BD line, what style is implied?	(2)　　Swing in four.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.3 (PERCUSSION) F1 Preparation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(3) What is the most important facet of mallet sight-reading technique?	(3) Familiarity with the instrument and a sense of peripheral vision.
11. Assignments	11. Give assignments as needed from list of Required Training Materials. Use materials from previous topics as necessary. See Information Sheet 1-1-15, Percussion Reference Materials and Methods, for additional training publications.

LESSON PLAN

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales;   CLASS PERIODS: 0
Repertoire Studies   LAB PERIODS: 1
                                                                                                             PA PERIODS: 0

Enabling Objectives:

3.35 **PERFORM** prepared concert band excerpts on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.23 **DEMONSTRATE** the function and role of brushes in drum set performance in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.45 **DISCUSS** application of basic prep/kick concepts for drum set to other styles in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.60 **DISCUSS** function of fills in swing music on drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.61 **DISCUSS** function of comping in swing music on drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.62 **INCORPORATE** fills and comping into basic styles on drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.13 **PERFORM** all harmonic minor scales and arpeggios on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.36 **PERFORM** prepared concert band excerpts on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies, Outline Sheet 9–4–1

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies

B.   Reference Publications:

    1.   Art of Bop Drumming, Riley, ISBN
    2.   Drum Set Reading, Fink
    3.   Excerpt Book - Percussion, ed. SOM
    4.   Kicksheet book, SOM
    5.   Syncopation for the Modern Drummer, Reed

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Drum Set Comping and Fills; Style Studies;
            Harmonic Minor Scales; Repertoire Studies,
            Outline Sheet 9–4–1
    2.   Computers
        a.   Computer with MIDI/WAV playback capability

LESSON PLAN

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 9-4-1, Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies, for an overview of the material covered in this topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
NOTE: Ensure perfomance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	
NOTE: Assignments, drawn from the Required Training Materials for this topic (and previous topics as necessary) are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.	
2. Fills in swing music	2. Use Drum Set Reading, Fink, or similar text to illustrate the function and use of fills in swing music.
3. Comping in swing music	3. Use Art of Bop Drumming, Riley, ISBN, or similar material to illustrate comping techniques on drum set in swing music.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

**Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales;
Repertoire Studies**

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
4. Four-way independence on drum set	4. Use the four-way independence examples in Information Sheet 1-1-13, Drum Set Independence for basic technical exercises using four-way independence. Use Syncopation for the Modern Drummer, Reed, to develop variations of exercises for four-way coordination. Play each exercise in various styles.
5. Prep/kick examples in other styles	5. Use the Kicksheet book, SOM, for exercises in prep/kick in other styles. Use the Computer with MIDI/WAV playback capability and selected MIDI play-alongs for practice and illustration of concepts.
6. Fills and comping in other styles (as appropriate)	6. Use the Kicksheet book, SOM, for exercises in fills and comping in other styles.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
7. Harmonic minor scales	7. Refer to and direct trainee to refer to Information Sheet 1-1-11, Scales for Mallet Percussion, for illustration of construction of harmonic minor scales.
8. Concert band mallet percussion excerpt studies	8. Use the Excerpt Book - Percussion, ed. SOM, to prepare snare excerpts for the third benchmark.
9. Concert band snare drum excerpt studies	
10. Review and Summary	10. Review and Summary.
a. Read Enabling Objectives	a. Refer to Enabling Objectives.
b. Review Lesson Topic	b. Refer to Discussion Points.
c. Questions	c. Answers.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.4 (PERCUSSION) Drum Set Comping and Fills; Style Studies; Harmonic Minor Scales; Repertoire Studies

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) What is the difference in prep/kick in swing and prep/kick in funk?	(1) In swing, the longest short percussive note is the quarter note, in funk, it is the eighth note.
(2) What is the difference between a prep and a fill?	(2) Preps are usually shorter than fills, although both usually terminate in a kick. Fills may be used to delineate sections within a form (a type of rhythmic turnaround).
(3) What is the reason for the raised seventh scale degree in the harmonic minor scale?	(3) Without the raised 7th (leading tone), the dominant triad would be of minor quality. Dominant triads must be major.
11. Assignments	11. Give assignments as needed from list of Required Training Materials. Use materials from previous topics as necessary. See Information Sheet 1-1-15, Percussion Reference Materials and Methods, for additional training publications.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales;   CLASS PERIODS: 0
Listening/Transcription Techniques; Introduction to Four Mallet Techniques   LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

3.33   **DISCUSS** listening/transcription techniques for Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.63   **DISCUSS** development and structure of short solos on drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.64   **PERFORM** short improvised solos on drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.14   **PERFORM** all melodic scales and arpeggios on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.15   **DISCUSS** basics of four-mallet grips and techniques on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.16   **PERFORM** scales and arpeggios using four mallets on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.30   **DEMONSTRATE** intermediate solo preparation techniques on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   None

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Method of Movement for Marimba, Stevens

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales;
Listening/Transcription Techniques; Introduction to Four Mallet Techniques

C.   Training Materials Required:

    1.   Instruction Sheets
        a.   Solo Development on Mallet Percussion/Drum
            Set; Melodic Minor Scales;
            Listening/Transcription Techniques;
            Introduction to Four Mallet Techniques, Outline
            Sheet 9–5–1
        b.   Listening/Transcription Techniques for Drum
            Set, Information Sheet 9–5–2
        c.   Solo Development for Drum Set, Information
            Sheet 9–5–3
        d.   Four Mallet Technique for Mallet Percussion,
            Information Sheet 9–5–4
    2.   Computers
        a.   Computer with MIDI/WAV playback capability

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background that might be of interest.
	Establish readiness. Have students review Outline Sheet 9-5-1, Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques, for an overview of the material covered in this topic.
	Motivation statements.
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed area such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	
NOTE: Assignments, drawn from the Required Training Materials for this topic (and previous topics as necessary) are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.	
2. Listening/transcription techniques on drum set	2. Refer to and direct trainee to refer to Information Sheet 9-5-2, Listening/Transcription Techniques for Drum Set, for explanation and examples of techniques used to transcribe drum parts from recordings.
	Use recorded material or MIDI materials for transcription checks and demonstrations.
a. Drum grooves	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION A-450-0010

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Drum pattern transcription	
(2) Pattern performance for accuracy check	
b. Charts/kick sheets	
(1) Notation using shortcuts	
(2) Chart performance for accuracy check	
3. Structure/development of short solos on drum set	3. Refer to and direct trainee to refer to Information Sheet 9-5-3, Solo Development for Drum Set, for information on development of short solos and "trading fours".
a. Structure	

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Development	
4. Performance of short solos	4. Use Computer with MIDI/WAV playback capability and available MIDI files for play-alongs to illustrate and practice short solos in a (albeit artificial) performance context.
5. Melodic minor scales	
6. Four-mallet grip basics	6. Refer to and direct trainee to refer to Information Sheet 9-5-4, Four Mallet Technique for Mallet Percussion, for four mallet grip options and basic technique exercises. Use Method of Movement for Marimba, Stevens, or like materials for additional four mallet studies.
7. Scales and arpeggios using four mallets	7. Direct trainee to perform scales using the stickings listed while holding four mallets.

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Inside mallets	
b. Outside mallets	
c. Arpeggiated stickings	
8. Intermediate mallet solo preparation techniques	8. Refer to Information Sheet 1-1-xx, Solo Preparation for Mallets, for intermediate techniques for mallet solo preparation. Mallet solo preparation is evaluated in the 4th Benchmark.
9. Review and Summary	9. Review and Summary.
a. Read Enabling Objectives	a. Refer to Enabling Objectives.
b. Review Lesson Topic	b. Refer to Discussion Points.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION A-450-0010

Topic 9.5 (PERCUSSION) Solo Development on Mallet Percussion/Drum Set; Melodic Minor Scales; Listening/Transcription Techniques; Introduction to Four Mallet Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Questions	c. Answers.
(1) What notational device can you use to shortcut several repeated measures in a chart?	(1) "Play x measures", where x is the number of measures to be abbreviated. This is usually good for a section within a certain form.
(2) What are three ways to structure a four-bar drum solo?	(2) Call/response, theme/variation, and through-composed.
(3) Which four-mallet grip provides the greatest interval flexibility?	(3) The Stevens variation on the Musser grip provides exceptional interval flexibility.
10. Assignments	10. Give assignments as needed from list of Required Training Materials. Use materials from previous topics as necessary. See Information Sheet 1-1-15, Percussion Reference Materials and Methods, for additional training publications.

LESSON PLAN

Topic 9.6 (PERCUSSION) F2 Preparation   CLASS PERIODS: 0
                                                                             LAB PERIODS: 1
                                                                             PA PERIODS: 0

Enabling Objectives:

3.8   **PERFORM** rudiments and metered rolls on Snare Drum to a 2.70 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.27   **DEMONSTRATE** intermediate solo preparation techniques on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.37   **PERFORM** prepared solo material on Snare Drum in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.50   **SIGHT-READ** music on snare drum to a 2.70 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.24   **PERFORM** basic Latin styles on Drum Set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.44   **DISCUSS** intermediate prep/kick concepts for drum set in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.46   **PERFORM** drum set parts with correct chart interpretation in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.52   **SIGHT-READ** music on drum set to a 2.70 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.38   **PERFORM** prepared solo material on mallet percussion instruments in accordance with Audition Standards Manual, MUSCOLINST 1300.1

3.51   **SIGHT-READ** music on mallet percussion instruments to a 2.70 or higher level in accordance with Audition Standards Manual, MUSCOLINST 1300.1

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   F2 Preparation, Outline Sheet 9–6–1

Topic 9.6 (PERCUSSION) F2 Preparation

2.   Computers

B.   Reference Publications:
a.   Computer with MIDI/WAV playback capability

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Advanced Snare Drum Studies, Peters
2.   Kicksheet book, SOM
3.   Logical Approach to the Snare Drum, Perkins
4.   Modern School for Snare Drum, Goldenberg
5.   Modern School for Xylophone, Marimba and Vibraphone, Goldenberg
6.   The Rudimental Cookbook, Freytag

C.   Training Materials Required:

1.   Instruction Sheets
a.   F2 Preparation, Outline Sheet 9–6–1
b.   Additional Styles for Drum Set, Information Sheet 9–6–2

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students review Outline Sheet 9-6-1, F2 Preparation, for an overview of the material in this topic.
	Motivation statements.
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.

CAUTION: Use hearing protection when performing in a closed area such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.

NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION A-450-0010

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
NOTE: Assignments, drawn from the Required Training Materials for this topic (and previous topics as necessary) are designated for completion throughout this Lesson Topic based upon the individual student's ability(ies) and necessary rate of progress.	
2. Rudiment/metered roll performance	2. Refer to Information Sheet 1-1-2, Rudiment/Scale Scoring Matrix, for rudiment performance requirements at the 2.70 level or above.
3. Intermediate snare drum solo preparation techniques	3. Refer to Information Sheet 1-1-9, Solo Preparation for Snare Drum, for information on solo preparation techniques.
4. Intermediate snare drum solo performance	4. Use The Rudimental Cookbook, Freytag, or like methods for rudimental snare drum solo performance. Use Advanced Snare Drum Studies, Peters, or like publications for intermediate-level concert snare drum solos or etudes.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   A-450-0010

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
5. Intermediate snare drum sight-reading	5. Use Logical Approach to the Snare Drum, Perkins, or like methods to reinforce basic sight-reading principles. Use Modern School for Snare Drum, Goldenberg, or like methods for intermediate-level sight-reading practice materials.
6. Intermediate level drum set styles	6. Refer to and direct trainee to refer to Information Sheet 9-6-2, Additional Styles for Drum Set, for information about selected additional drum set styles. Discuss variations in basic styles that would be appropriate for the music. Use Computer with MIDI/WAV playback capability and appropriate MIDI Music Minus One materials to reinforce concepts of styles and pattern variation within styles.
7. Intermediate prep/kick concepts for drum set	7. Review basic prep/kick concepts. Discuss ways to vary LP/SP articulations to fit different types of music. Discuss how articulations and LP/SP voicings may be affected by tempo.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
8. Intermediate drum set chart interpretation	8. Discuss various ways to address over-written or busy parts. Discuss ways to edit incomplete parts. Use concepts developed in listening/transcription studies to create charts or edit excerpts of existing charts to make the chart more user-friendly.
9. Intermediate prep/kick performance	9. Use Computer with MIDI/WAV playback capability and MIDI Music Minus One files to reinforce concepts.
10. Intermediate drum set sight-reading	10. Use Computer with MIDI/WAV playback capability and MIDI Music Minus One kicksheet variations to reinforce concepts. Use Kicksheet book, SOM, in conjunction with MIDI files to reinforce intermediate prep/kick concepts.
11. Intermediate mallet solo performance	11. Refer to Information Sheet 1-1-12, Solo Preparation for Mallet Percussion, for intermediate preparation techniques.

Unit 9. PERCUSSION INSTRUMENTAL INSTRUCTION   **A-450-0010**

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
12. Intermediate mallet percussion sight-reading	12. Use Modern School for Xylophone, Marimba and Vibraphone, Goldenberg, or like methods for practice sight-reading material.
13. Review and Summary	13. Review and Summary.
a. Read Enabling Objectives	a. Refer to Enabling Objectives.
b. Review Lesson Topic	b. Refer to Discussion Points.
c. Questions	c. Answers.
(1) What is the main difference between rudiment performance at 2.50 and 2.70 or higher?	(1) 2.70 and higher require greater hand speed and diddle control.
(2) What are some factors of Latin styles that should not be varied?	(2) Cascara part (RH bell part) in mambo and clave in bossa nova.

Topic 9.6 (PERCUSSION) F2 Preparation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) When sight-reading on mallet percussion instruments, what types of patterns should one look for?	(3) Arpeggiated passages and scale passages.
14. Assignments	14. Give assignments as needed from list of Required Training Materials. Use materials from previous topics as necessary. See Information Sheet 1-1-15, Percussion Reference Materials and Methods, for additional training publications.

LESSON PLAN

Topic 10.1 Percussion Families and Traits   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

11.1 **DISCUSS** percussion instrument families and traits in accordance with Percussion Techniques, TC 12-43

11.2 **DETERMINE** performance characteristics for each type of percussion instrument in accordance with Percussion Techniques, TC 12-43

11.3 **DISCUSS** the history of percussion instruments as it relates to military usage in accordance with Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   Percussion Families and Traits, Outline Sheet 10–1–1

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Percussion Techniques, TC 12-43

C.   Training Materials Required:

1.   Instruction Sheets
a.   Percussion Families and Traits, Outline Sheet 10–1–1
b.   Brief History of Percussion Instruments, Information Sheet 10–1–2
2.   Training Equipment
a.   Bass Drum, Concert
b.   Maracas
3.   Training Materials
a.   Handout - Basic Stroke Exercises

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-1-1, Percussion Families and Traits, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
2. History of percussion instruments	2. Refer to Information Sheet 10-1-2, Brief History of Percussion Instruments, and use examples to illustrate uses of percussion instruments. Discuss percussion use throughout history, and relate uses to either military or civilian function and use.
a. Ancient times	a. Discuss use of drums as religious and medicinal artifacts from before recorded history. Discuss drums as instruments of war and how drums and percussion instruments were combat multipliers for ancient civilizations.
b. Military uses	b. Discuss the role of percussion instruments in European military culture, instruments taken during the Crusades, and the beginnings of American military musical history.

Unit 10. PERCUSSION TECHNIQUES   A-450-0010

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Discuss the dual role of the revolutionary-era military drummer - troop support through command/signal function, projection of authority of the Crown (later the U.S. government) through public performances, and entertainment of the civilian populace (and the resultant psychological operations benefit) through public performances. Discuss the ways this might enhance the warfighting capabilities of the military (increased will to fight, increased civilian support, attraction and recruiting).
	Discuss the advent of the bugle and the implications to the percussion section (loss of its signal function). Discuss the developing role of the percussion player in ceremonies. Discuss the uses and functions of military bands through the 1800s (particularly the Civil War and the Westward Expansion).

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Modern uses	c. Discuss the current uses of military bands for troop support/psyops/recruiting/public affairs. Discuss the uses of bands in recent conflicts (Grenada, Desert Shield/Storm, Bosnia) and the implications for percussion players (both majors and minors).
3. Types of percussion instruments.	3. Refer to Percussion Techniques, TC 12-43, Chapter 1, page 1-1 for discussion of instrument types.
a. Membranophones	a. Use Bass Drum, Concert to illustrate a typical membranophone.
b. Idiophones	b. Use Maracas to illustrate idiophones.
4. Basic Stroke Technique	4. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 1, page 1-2 for discussion of performance practices on percussion instruments.

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Grip	a. Demonstrate and guide students on correct techniques of matched grip for percussion performance.
b. Stroke mechanics	b. Demonstrate the Moeller concept of stroke production through muscle efficiency and correct motion to the playing surface. Explain how the muscles behind the pivot joint drive the motion, and how that may be modified as strokes get smaller (softer or faster). Discuss how this may be affected by the instrument (playing area, type and degree of rebound, type of stick or mallet).
c. Practical exercise	c. Use the Handout - Basic Stroke Exercises to provide practice on basic stroke techniques.
5. Review and Summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Review Lesson Topic.	b. Refer to Lesson Topics.
c. Questions	c. Answers.
(1) What are the two families of percussion instruments?	(1) Membranophone and Idiophone.
(2) How were snare drums used in the Middle Ages?	(2) As signalling devices for the military, and in dances (tambour de basque).
(3) What type of instrument is a cowbell?	(3) Idiophone.
(4) What type of instrument is timpani?	(4) Membranophone.
6. Assignments	6. Direct trainee to Percussion Techniques, TC 12-43, Chapter 5 and read section on Bass Drum before next class in preparation for Bass Drum Techniques.

LESSON PLAN

Topic 10.1 Percussion Families and Traits

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Direct trainee to read Outline Sheet 10-2-1, Bass Drum Techniques, in preparation for next class.

LESSON PLAN

Topic 10.2 Bass Drum Techniques   CLASS PERIODS: 1
                                                                                                                             LAB PERIODS: 0
                                                                                                                             PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

11.4   **DESCRIBE** drum construction in accordance with
           Percussion Techniques, TC 12-43   1.   None

11.5   **DESCRIBE** bass drum function in a marching band
           setting in accordance with Percussion Techniques, TC 12-
           43   **Instructor Preparation:**

                                                                                        A.   Review Assigned Trainee Material
11.6   **DESCRIBE** bass drum function in a concert band setting
           in accordance with Percussion Techniques, TC 12-43   B.   Reference Publications:

11.7   **DESCRIBE** bass drum tuning in accordance with
           Percussion Techniques, TC 12-43   1.   Percussion Techniques, TC 12-43

                                                                                        C.   Training Materials Required:
11.8   **SELECT** striking implements for the bass drum
           appropriate for assigned music in accordance with
           Percussion Techniques, TC 12-43   1.   Instruction Sheets
                                                                                                 a.   Bass Drum Techniques, Outline Sheet 10–2–1
                                                                                        2.   Training Equipment
                                                                                                 a.   Bass Drum, Concert
Trainee Preparation Materials: b.   Bass Drum, Marching

A.   Trainee Support Materials:

     1.   Bass Drum Techniques, Outline Sheet 10–2–1

Unit 10. PERCUSSION TECHNIQUES

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-2-1, Bass Drum Techniques, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell students why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
2. Bass Drum Construction	2. Reference Percussion Techniques, TC 12-43, Chapter 5, page 5-1.
	Use instruments to illustrate construction features.
3. Function in marching band	3. Use Bass Drum, Marching to illustrate function and uses.
	Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, for additional information about marching bass drum techniques.
	Discuss marching function of timekeeping for entire formation as well as other functions not related to marching, but implied in the music (dynamic control of the band, balance with the low brass, timekeeping).
4. Function in concert band	4. Use Bass Drum, Concert to illustrate function and uses.
	Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, for additional information about concert bass drum techniques.

Unit 10. PERCUSSION TECHNIQUES　　　　　　　　　　　　　　　　　　　　　　　　　　　A-450-0010

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Point out that the concert player will always play exactly what is written on the page unless otherwise directed, in contrast to the marching player, who has liberties with the part as a function of the purpose of the performance (i.e. moving troops).
5.　　Tuning of bass drum	5.　　Use Bass Drum, Concert to illustrate tuning concepts.
a.　　Concert bass drum	a.　　Discuss "lowest possible pitch" technique using cross-tuning methods. Discuss differences in calfskin and plastic heads and additional maintenance involved in using calfskin heads.
b.　　Marching bass drum	b.　　Discuss tuning as with the concert bass drum. Discuss the use of foam, felt, or other mechanical muffling for marching bass drum.
6.　　Performance techniques	6.　　Demonstrate performance techniques on each drum, using proper striking implements appropriate for the drum and type of music illustrated.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a. Striking Implements	a. Use different types of mallets to illustrate differences in attack, pitch, and duration on concert and marching bass drums. Reinforce the proper mallet for each type of drum (marching/concert) for general purpose playing.
b. Stroke Technique	b. Demonstrate in-out and glancing blow techniques. Explain advantages to each, and relate stroke to previous exercises on practice pad.
c. Muffling	c. Demonstrate sweep muffling (preferred), mechanical muffling, and knee/hand muffling. Note differences in perceived pitch of drum using different methods. Demonstrate concept of muffling to allow for duration of written note value (i.e. muffling on rests). Demonstrate differences in written articulation (marcato accents, tenuto markings) and how they affect muffling.

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
7. Review and Summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) What type of mallet should you use on a concert bass drum?	(1) For general playing, use a large, soft mallet.
(2) Where is the striking point for general playing?	(2) Just off the center of the drum.
(3) When should you muffle the bass drum?	(3) At the end of the duration of the note being played.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.2 Bass Drum Techniques

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (4)   When moving troops, what is the function of   (4)   Same as the drill sergeant or platoon
          the bass drum player?   sergeant. The bass drummer is the cadence
                    caller for the entire formation.

8.   Assignment   8.   Direct trainee to Percussion Techniques, TC 12-43,
                    Chapter 6 and read section on cymbals before next class.

                    Direct trainee to read Outline Sheet 10-3-1, Cymbal
                    Techniques, in preparation for next class.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.3 Cymbal Techniques   CLASS PERIODS: 1
                                                                                          LAB PERIODS: 0
                                                                                          PA PERIODS: 0

Enabling Objectives:

11.9   **SELECT** proper cymbals for the music being performed in accordance with Percussion Techniques, TC 12-43

11.10 **DESCRIBE** the three parts of the cymbal in accordance with Percussion Techniques, TC 12-43

11.11 **SELECT** proper striking implements for suspended cymbal in accordance with Percussion Techniques, TC 12-43

11.12 **DESCRIBE** proper cymbal techniques on suspended and hand-held cymbals in accordance with Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   Cymbal Techniques, Outline Sheet 10–3–1

B.   Reference Publications:

   1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   Percussion Techniques, TC 12-43

C.   Training Materials Required:

   1.   Instruction Sheets
        a.   Cymbal Techniques, Outline Sheet 10–3–1
   2.   Training Equipment
        a.   Cymbal, Concert, Hand
        b.   Cymbal, Suspended

Topic 10.3 Cymbal Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-3-1, Cymbal Techniques, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

Unit 10. PERCUSSION TECHNIQUES   A-450-0010

Topic 10.3 Cymbal Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
2. Cymbal selection	2. Refer to Percussion Techniques, TC 12-43, Chapter 6, for basic cymbal information. Explain characteristic sounds of a cymbal and how specific characteristics affect the selection of cymbals in the band and orchestra.
3. Parts of a cymbal	3. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, figure 6-1 for an illustration of the parts of a cymbal. Use cymbal to demonstrate different sound qualities of each part.
a. Cup or bell	
b. Ride area (shoulder)	
c. Crash area (edge)	
4. Mallet/stick selection	4. Refer to Percussion Techniques, TC 12-43, Chapter 6 for information about mallet choice. Use cymbals to illustrate effect of mallet choice on musical performance.

Topic 10.3 Cymbal Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a.　　Yarn/rubber mallets	
b.　　Snare drum sticks	
c.　　Brushes (wire or synthetic)	

NOTE: DO NOT use timpani mallets for suspended cymbal. If the part calls for timp mallets, use soft yarn mallets. Use of timpani mallets on suspended cymbals will damage the felt covering.

NOTE: DO NOT use metal implements on suspended cymbal. Repeated use will damage the grooves ("tone rings" according to one manufacturer). Only use brush handles or other 'softer' metal for cymbal glissandi.

5.　　Proper playing techniques	5.　　Refer to Percussion Techniques, TC 12-43, Chapter 6 for basic information on playing techniques.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.3 Cymbal Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Crash cymbals	a. Use Cymbal, Concert, Hand to demonstrate crash cymbal techniques.
(1) Normal playing	(1) Discuss and demonstrate different playing angles of cymbals and impact on cymbal tone. Discuss and demonstrate correct crash technique IAW TC 12-43.
(2) Damping	(2) Remind students to avoid buttons, badges, or any other metal or hard surfaces on their uniforms when muffling crash cymbals.
(3) Special techniques	(3) Demonstrate forte-piano crash, cymbal glissando, and cymbal roll.
b. Suspended cymbals	b. Use Cymbal, Suspended to demonstrate performance techniques.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.3 Cymbal Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Normal playing	(1) Demonstrate differences between cymbal rolls struck at 180 degrees, 90 degrees, and 35-45 degrees. Discuss impact to tone and overall sound quality.
(2) Special techniques	(2) Demonstrate cymbal glissandi and brush rolls.
(3) Damping	(3) Remind students to avoid rings or metal parts on uniform when muffling suspended cymbal.

6.   Review and Summary

a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.3 Cymbal Techniques

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(1) What weight should a cymbal be for marching band?

      (1) Heavy, so that the higher pitches/harmonics predominate.

(2) What mallets would you use on a suspended cymbal?

      (2) Yarn or cord mallets.

(3) Do you ever use metal implements on a cymbal?

      (3) Almost never. Repeated use damages the cymbal. Only use brushes or the wire handle of a brush for cymbal work.

(4) When do you dampen a pair of cymbals if the example (in 4/4) is one quarter note, one quarter rest, and one half rest?

      (4) On beat two, unless the supported underscoring sustains past beat two. In that case, dampen with the underscoring.

7. Assignments

7. Review all materials to this point in preparation for next class (Lab).

Read Outline Sheet 10-4-1, Bass Drum/Cymbal Performance, for an overview of the lab requirements.

Unit 10. PERCUSSION TECHNIQUES A-450-0010

Topic 10.3 Cymbal Techniques

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

LESSON PLAN

Topic 10.4 Bass Drum/Cymbal Performance   CLASS PERIODS: 0
                                                                          LAB PERIODS: 3
                                                                          PA PERIODS: 0

Enabling Objectives:

11.13 **PERFORM** intermediate musical examples on bass
       drum in accordance with Percussion Techniques, TC 12-
       43

11.14 **PERFORM** intermediate musical examples on
       suspended cymbal in accordance with Percussion
       Techniques, TC 12-43

11.15 **PERFORM** intermediate musical examples using hand-
       held cymbals in accordance with Percussion Techniques,
       TC 12-43

11.16 **PERFORM** musical examples on cymbals and bass
       drum in an ensemble setting in accordance with
       Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A. Trainee Support Materials:

    1. Bass Drum/Cymbal Performance, Outline Sheet
        10–4–1

B. Reference Publications:

    1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

    1. Percussion Techniques, TC 12-43

C. Training Materials Required:

    1. Instruction Sheets
        a. Bass Drum/Cymbal Performance, Outline Sheet
            10–4–1
        b. Honors Music for Percussion, Information Sheet
            10–4–2
        c. Bass Drum/Cymbal Performance, Job Sheet 10–4–3
    2. Training Materials
        a. Handout - Bass Drum and Cymbals

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Topic 10.4 Bass Drum/Cymbal Performance

      b.   Handout - Honors/Courtesies

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.4 Bass Drum/Cymbal Performance

DISCUSSION POINT

1.   Introduction

RELATED INSTRUCTOR ACTIVITY

1.   Establish Contact.

Introduce yourself and give any background on yourself that might be of interest.

Establish readiness. Have students refer to Outline Sheet 10-4-1, Bass Drum/Cymbal Performance, for an overview of the material that will be covered in today's topic.

Motivation statements:

Tell trainees how they will use the course material.

Tell trainees why they need to know the course material.

CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.

NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.

Topic 10.4 Bass Drum/Cymbal Performance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
2. Marches	2. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 5 and 6 to reinforce correct performance on the instruments. Use marches in March folder for bass drum/cymbal practice. Use the play-along CD for practice. Use computer with MMO/MIDI playback capability if CD is not present or not functional. Rotate the players through bass drum and cymbal parts (instructor should play snare parts unless competent snare drummers are present).
3. Honors music	3. Use Information Sheet 10-4-2, Honors Music for Percussion, to discuss and practice honors music performance. Discuss placement of honors music in a ceremony. Rotate players through bass drum and cymbal parts for honors to flag officers of different services.
4. Concert excerpt	4. Use the examples in Job Sheet 10-4-3, Bass Drum/Cymbal Performance, for concert band-type practice. Rotate players through all three parts.
5. Review and Summary	

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Topic 10.4 Bass Drum/Cymbal Performance

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) In the marching band, which section does the bass drum support?	(1) The tuba section (sometimes the entire low brass group).
(2) What types of cymbal parts are usually found in the second strain of Sousa marches?	(2) Unwritten parts that support the harmonic structure and accent harmonic cadence points.
(3) How is the suspended cymbal used in concert band literature?	(3) To support crescendos and as an alternative timbre to the crash cymbals.
6. Assignments	6. Direct trainee to review Information Sheet 10-4-2, Honors Music for Percussion, for use in performance evaluation.

Topic 10.4 Bass Drum/Cymbal Performance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Direct trainee to prepare items in Job Sheet 10-4-3, Bass Drum/Cymbal Performance, for performance evaluation.
	Give the students Handout - Bass Drum and Cymbals to amplify and reinforce tutti bass drum/cymbal playing.
	Give the students Handout - Honors/Courtesies to provide information about honors for flag officers and other dignitaries in government service.
	Direct trainee to read Outline Sheet 10-5-1, Percussion Keyboard Techniques, for an overview of the next class.

<div align="center">**LESSON PLAN**</div>

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques   CLASS PERIODS: 1
                                                                                                                                            LAB PERIODS: 3
                                                                                                                                            PA PERIODS: 0

Enabling Objectives:

11.17 **DESCRIBE** correct playing technique for each
        percussion keyboard instrument in accordance with
        Percussion Techniques, TC 12-43

11.18 **SELECT** appropriate mallets for each instrument in
        accordance with Percussion Techniques, TC 12-43

11.19 **PERFORM** intermediate examples on each percussion
        keyboard instrument in accordance with Percussion
        Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

      1.   Percussion Keyboard Techniques, Outline Sheet
            10–5–1

B.   Reference Publications:

      1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

      1.   Percussion Techniques, TC 12-43

C.   Training Materials Required:

      1.   Instruction Sheets
            a.   Percussion Keyboard Techniques, Outline Sheet
                  10–5–1
            b.   Mallet Percussion Evaluation, Job Sheet 10–5–2
      2.   Training Equipment
            a.   Bells, Orchestra
            b.   Chimes, Symphonic
            c.   Marimba
            d.   Vibraphone
            e.   Xylophone

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.

Introduce yourself and give any background on yourself that might be of interest.

Establish readiness. Have students refer to Outline Sheet 10-5-1, Percussion Keyboard Techniques, for an overview of the material that will be covered in today's topic.

Motivation statements:

Tell trainees how they will use the course material.

Tell trainees why they need to know the course material.

CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.

NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.

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Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

NOTE: Some objectives in this topic apply primarily to percussion minors. Application of these objectives is noted in the Lesson Plan and Trainee Guide as (Minors Only). Separate assignments are used for majors and minors. Performance evaluation of this topic is for minors only. Any references to minors in this topic also refer to USMC MOS 5564 (Snare/Drum Set), as this percussion MOS receives no mallet instruction in Unit 3.

2.   Keyboard percussion basics.

2.   Refer to Percussion Techniques, TC 12-43, Chapter 4 for additional information on mallet choice and basic techniques.

Use the blackboard to illustrate anatomy of a marimba bar, and point out the optimal playing areas. Draw a front-view of the xylophone bars and illustrate the concept of economy of motion (closest distance, etc).

3.   Marimba

3.   Use Marimba for illustration and demonstration of physical characteristics and performance techniques.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Physical characteristics.	a. Discuss physical characteristics of instrument, and differences between instruments from different manufacturers. Discuss differences in bar materials.
b. Mallet selection	b. Demonstrate differences in mallet types and hardnesses. Explain differences in mallet shaft materials.
c. Playing techniques.	c. Demonstrate basic two-mallet techniques on marimba. These should, with minimal adjustment, transfer to other instruments (except chimes).
4. Xylophone	4. Use Xylophone for illustration and demonstration of physical characteristics and performance techniques.
a. Physical characteristics.	a. Discuss physical characteristics of instrument, and differences between instruments from different manufacturers. Discuss differences in bar materials.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Mallet selection	b. Demonstrate differences in mallet types and hardnesses.
c. Playing techniques.	c. Demonstrate basic two-mallet techniques.
5. Vibraphone	5. Use Vibraphone for illustration and demonstration of physical characteristics and performance techniques.
a. Physical characteristics.	a. Discuss physical characteristics of instrument, and differences between instruments from different manufacturers. Discuss mechanics of pedal, and basic pedal technique.
b. Mallet selection	b. Demonstrate differences in mallet types and hardnesses. Demonstrate similarities of rubber/yarn mallets with same core material and hardness.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Playing techniques.	c. Demonstrate basic two-mallet techniques. Demonstrate mallet damping as well as pedal damping. Demonstrate use of combination damping for musical phrasing.
6. Orchestra bells/bell lyra	6. Use Bells, Orchestra for illustration and demonstration of physical characteristics and performance techniques.
a. Physical characteristics.	a. Discuss physical characteristics of instrument, and differences between instruments from different manufacturers. Discuss differences in steel and aluminum bars.
b. Mallet selection	b. Demonstrate brass, plastic, and hard rubber mallets. Remind students that brass mallets must not be used on aluminum bars, as their use will damage the bars.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Playing techniques.	c. Demonstrate basic two-mallet techniques on bells. Demonstrate finger damping of simple parts. Discuss availability of damper bar on some bell models.
7. Chimes	7. Use Chimes, Symphonic for illustration and demonstration of physical characteristics and performance techniques.
a. Physical characteristics.	a. Discuss physical characteristics of instrument, and differences between instruments from different manufacturers. Discuss mechanics of pedal, and basic pedal technique.
b. Mallet selection	b. Only use rawhide hammers or commercially available replaceable head hammers on chimes.
c. Playing techniques.	c. Demonstrate correct playing angle with the hammer. Remind students of potential for damage if done incorrectly.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
8.　　Review and Summary	
a.　　Read Enabling Objectives.	a.　　Refer to Enabling Objectives.
b.　　Review Lesson Topic.	b.　　Refer to Lesson Topic.
c.　　Questions.	c.　　Answers.
(1)　　What types of mallets are appropriate for use on orchestra bells?	(1)　　Hard plastic or brass mallets.
(2)　　What types of mallets are appropriate for use on marimba?	(2)　　Yarn or cord covered mallets.
(3)　　How do you strike the chimes?	(3)　　With a direct blow on the edge of the cap; the mallet head is perpendicular to the cap of the chime.

Topic 10.5 Percussion Keyboard Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
9. Performance lab	9. Use Job Sheet 10-5-2, Mallet Percussion Evaluation, for performance in ensemble setting. Ensure that all students get playing time on each instrument.
NOTE: Performance lab for percussion majors is one hour. Performance lab for percussion minors is three hours. Majors are informally evaluated in lab, minors are evaluated in performance test.	
10. Assignments	10. Use Job Sheet 10-5-2, Mallet Percussion Evaluation, for performance evaluation (MINORS ONLY). Each person will be evaluated on a selection on each instrument.
	Direct trainees to read Outline Sheet 10-6-1, Timpani Techniques, for an overview of the next class.

LESSON PLAN

A-450-0010

Topic 10.6 Timpani Techniques   CLASS PERIODS: 0
                                                                                                    LAB PERIODS: 3
                                                                                                    PA PERIODS: 0

Enabling Objectives:

11.20 **DESCRIBE** proper playing techniques on timpani in accordance with Percussion Techniques, TC 12-43

11.21 **SELECT** appropriate timpani mallets for the music in accordance with Percussion Techniques, TC 12-43

11.22 **TUNE** the timpani to a given pitch in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

11.23 **PERFORM** tuning changes and basic exerciese on timpani in accordance with Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   Timpani Techniques, Outline Sheet 10–6–1

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Modern Method for Timpani, Goodman
2.   Percussion Techniques, TC 12-43
3.   Primary Handbook for Timpani, Whaley

C.   Training Materials Required:

1.   Instruction Sheets
     a.   Timpani Techniques, Outline Sheet 10–6–1
     b.   Timpani Performance, Job Sheet 10–6–2
2.   Training Equipment
     a.   Timpani (set of 5)

Topic 10.6 Timpani Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-6-1, Timpani Techniques, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell students why they need to know the material.
	Tell students how they will use the material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

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Topic 10.6 Timpani Techniques

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

NOTE: Some objectives in this topic apply only to percussion majors. Application of these objectives is noted in the Lesson Plan and Trainee Guide as (Majors Only). Some applications (in Job Sheet 10-6-3) will only apply to majors, and the performance evaluation is for majors only.

2.   Playing techniques on timpani

    2.   Refer to Percussion Techniques, TC 12-43, Chapter 7 for information on basic techniques.

        Use Timpani (set of 5) to demonstrate performance techniques.

    a.   Stroke technique

    a.   Review basic stroke technique on snare drum to prepare for differences with timpani.

        (1)   Grip

        (1)   Demonstrate both German and French grip, and reinforce use of German grip to beginners (due to similarity with other techniques).

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.6 Timpani Techniques

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      (2)   Playing area

      (2)   Demonstrate proper playing area on center drums. Demonstrate problems in setup that may contribute to playing area problems on outside drums.

      (3)   Muffling

      (3)   Demonstrate sweep muffling from the rim of the drum to the playing spot on the head (and perhaps beyond to the opposite rim). Point out and demonstrate the problems with the touch method of muffling (e.g., slap sound on the head, possibility of detuning the drum).

  b.   Roll technique

  b.   Reinforce the concept of the single-stroke roll, and point out the concept of different roll speeds for different size kettles (relative to tension of head).

3.   Mallet selection

3.   Refer to Percussion Techniques, TC 12-43, Chapter 7 page 7-2, for information on mallet selection.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.6 Timpani Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
a. Types of mallets	a. Break down mallet selection into general, soft, hard, very hard, and wood.
b. Uses for different mallets	b. Demonstrate differences in articulation and rhythmic definition using different types of mallets.
4. Tuning	4. Refer to Primary Handbook for Timpani, Whaley, for information on tuning. Discuss different pedal types and the impact of pedal mechanisms on accuracy of tuning.
a. Base pitch	a. Discuss base pitches on each drum. Discuss differences in base pitches for bands and orchestras. Note that the range of each drum is approximately a perfect 5th.

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Topic 10.6 Timpani Techniques

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    b.   Single drum tuning

                                                       b.   Demonstrate two methods of tuning the drum (sing into the drum/flick head with finger). Discuss uses of fixed pitch sources (pitch pipe/tuning fork/vibraphone) to establish pitch. Demonstrate tuning from below target pitch as well as problems with tuning from above.

    c.   Negoiation of pitch changes

                                                       c.   Use the blackboard to illustrate sample quick tuning changes. Illustrate and discuss methods of marking parts for quick tuning changes.

5.   Review and Summary

    a.   Read Enabling Objectives.   a.   Refer to Enabling Objectives.

    b.   Review Lesson Topic.   b.   Refer to Lesson Topic.

    c.   Questions.   c.   Answers.

Unit 10. PERCUSSION TECHNIQUES   A-450-0010

Topic 10.6 Timpani Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Where is the best striking point on the timpani?	(1) Approximately two to four inches from the rim, directly over the pedal.
(2) What types of mallets are used for soft, legato passages?	(2) General or cartwheel type mallets.
(3) When executing a tuning change during a piece of music, from where does one approach the new pitch?	(3) If possible, tune from below.
6. Performance lab	6. Use Job Sheet 10-6-2, Timpani Performance, for performances in lab. Copies of the music should be on the timpani stand.

NOTE: The first hour of performance lab is for all students. Additional time is built into the schedule for percussion majors to have one lesson on the pieces they will perform for a performance examination. Percussion minors are informally evaluated on two-drum exercises in the lab.

Unit 10. PERCUSSION TECHNIQUES   A-450-0010

Topic 10.6 Timpani Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Two-drum exercises	a. Use Primary Handbook for Timpani, Whaley, page 23, 1st technical study, for individual performance in the first hour of the lab. Each class member performs for the entire class. Task the other class members with finding one positive aspect of the student's performance. The instructor will make any corrective comments.
	Percussion majors will be given an additional 2-drum exercise to perform for the performance evaluation.
	Use Primary Handbook for Timpani, Whaley, page 35, measures 17-33 for the 2-drum exercise for percussion majors.
b. Three-drum exercise (Majors Only)	b. Use Modern Method for Timpani, Goodman, page 66, exercise 68 last 11 measures for the three-drum exercise.

Topic 10.6 Timpani Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Four-drum exercise (Majors Only)	c. Use Modern Method for Timpani, Goodman, page 67, exercise 71 last 17 measures for the four-drum exercise.
d. Mapping of tuning changes on timpani part (Majors Only)	d. Use Primary Handbook for Timpani, Whaley, to illustrate organization of tuning changes in a timpani part.
e. Exercise with tuning changes (Majors Only)	e. Use Primary Handbook for Timpani, Whaley, page 43, 1st 4 lines for the exercise with tuning changes.
7. Assignments	7. Direct trainee to prepare for performance evaluation (MAJORS ONLY). Direct trainee to read Outline Sheet 10-7-1, Triangle/Tambourine Technique, for an overview of the next class.

LESSON PLAN

Topic 10.7 Triangle/Tambourine Techniques   CLASS PERIODS: 1
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

11.24 **DEMONSTRATE** triangle performance techniques in accordance with Percussion Techniques, TC 12-43

11.25 **DEMONSTRATE** tambourine performance techniques in accordance with Percussion Techniques, TC 12-43

11.26 **PERFORM** basic musical examples on tambourine & triangle in accordance with Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   Triangle/Tambourine Techniques, Outline Sheet 10–7–1

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Percussion Techniques, TC 12-43

C.   Training Materials Required:

1.   Instruction Sheets
   a.   Triangle/Tambourine Techniques, Outline Sheet 10–7–1
   b.   Triangle/Tambourine Performance, Job Sheet 10–7–2
2.   Training Equipment
   a.   Tambourine
   b.   Triangle

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Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-7-1, Triangle/Tambourine Techniques, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	

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Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	
2. Triangle performance	2. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 8, for amplifying information on triangle techniques. Use Triangle for demonstration of techniques.
a. Sizes of triangles	a. Demonstrate the difference in triangle size and the effect that has on tone quality. Smaller triangles will sound brighter (but not necessarily be softer) while larger triangles will sound darker (but not necessarily be louder).
b. Beaters	b. Demonstrate sounds with different size beaters as well as different materials (snare sticks, rattan handles).

Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Playing area	c. Demonstrate tonal differences in different playing areas. Demonstrate tone at base of triangle, at corners, and center of side opposite open corner.
d. Stroke technique	d. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 8 page 8-3 for information on muffling and note duration. Demonstrate a simple example muffling all rests, then without muffling.
e. Rolls	e. Demonstrate rolls in corners of triangle while holding instrument with a clip, and demonstrate difference when suspending triangle on two clips on a music stand.
3. Tambourine performance	3. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 9, for amplifying information on tambourine techniques. Use Tambourine for demonstration of techniques.

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Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
a. Types of tambourine jingles	a. Refer to Percussion Techniques, TC 12-43, Chapter 9 for information on jingle construction. Discuss differences in tonal quality of Mexican or Spanish jingles.
b. Basic stroke technique	b. Demonstrate basic strokes with head in upright position at 45 degree angle as well as flat with head down. For ease of shake rolls, the tambourine should be held so that the line created by the forearm would extend through the tambourine to form the axis of rotation.
c. Rolls	
(1) Shake rolls	(1) Address articulation of roll beginning and ending. Discuss and demonstrate correct articulation of roll passages.
(2) Thumb rolls	

Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
d. Special techniques for different dynamic levels	d. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 9, for amplifying information on techniques for different dynamic levels.
	Demonstrate each technique.
(1) Slow-soft	
(2) Slow-loud	
(3) Fast-soft	
(4) Fast-loud	
4. Review and Summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.

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Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) What is the angle of least jingle activity on tambourine?	(1) 45 degree angle provides the least jingle activity.
(2) What two body parts do you use to play a loud-fast passage on tambourine?	(2) If not mounted, your knee and your fist.
(3) What is the rule for muffling when playing triangle?	(3) Do not muffle at all except at the end of a piece, at the cutoff of a fermata, or any parts marked secco.
5. Performance lab	5. Use Job Sheet 10-7-2, Triangle/Tambourine Performance, for performances in lab. Perform excerpts as directed by instructor.

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Topic 10.7 Triangle/Tambourine Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**

NOTE: All students will participate in performance lab. The lab is one hour long.

6. Assignments	6. Prepare the examples in Job Sheet 10-7-2 for an informal evaluation.
	Direct trainee to read Outline Sheet 10-8-1, Latin Percussion Techniques, for an overview of the next class.

<p style="text-align:center">**LESSON PLAN**</p>

Topic 10.8 Latin Percussion Techniques   CLASS PERIODS: 1
LAB PERIODS: 3
PA PERIODS: 0

Enabling Objectives:

Trainee Preparation Materials:

11.27 **DESCRIBE** the proper playing technique for congas in accordance with Percussion Techniques, TC 12-43

A.   Trainee Support Materials:

      1.   Latin Percussion Techniques, Outline Sheet 10–8–1

11.28 **DESCRIBE** the proper playing technique for bongos in accordance with Percussion Techniques, TC 12-43

B.   Reference Publications:

11.29 **DESCRIBE** the proper playing technique for timbales in accordance with Percussion Techniques, TC 12-43

      1.   None

11.30 **DESCRIBE** the proper playing technique for Latin percussion accessory instruments in accordance with Percussion Techniques, TC 12-43

Instructor Preparation:

A.   Review Assigned Trainee Material

11.31 **PERFORM** basic musical examples on congas, bongos, and timbales in accordance with Percussion Techniques, TC 12-43 (MAJORS ONLY)

B.   Reference Publications:

      1.   Percussion Techniques, TC 12-43

11.32 **PERFORM** basic musical examples on Latin percussion accessory instruments in accordance with Percussion Techniques, TC 12-43

C.   Training Materials Required:

      1.   Instruction Sheets
          a.   Latin Percussion Techniques, Outline Sheet 10–8–1
          b.   Latin Percussion Performance, Job Sheet 10–8–2

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Topic 10.8 Latin Percussion Techniques

   2.   Computers
       a.   Computer with MIDI/WAV playback capability
   3.   Training Equipment
       a.   Agogo Bells
       b.   Bongos
       c.   Cabasa
       d.   Claves
       e.   Congas
       f.   Cowbell, Bongo
       g.   Cowbell, Mambo
       h.   Guiro
       i.   Maracas
       j.   Shaker
       k.   Timbales
       l.   Triangle, LP
       m.   Vibraslap

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-8-1, Latin Percussion Techniques, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

LESSON PLAN

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
NOTE: Some objectives in this topic apply only to percussion majors. Application of these objectives is noted in the Lesson Plan and Trainee Guide as (Majors Only). Separate assignments are used for majors and minors. This topic will be evaluated in the final performance exam.	
2. Latin percussion basics	2. Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for amplifying information on clave and Latin percussion basics.
a. Clave	a. Use Claves to demonstrate differences in clave. Demonstrate and have class clap each type of Afro-Cuban clave (son and rumba).
b. Differences in roots and traditions	b. Discuss basic differences in Afro-Cuban and Brazilian traditions.
3. Congas	3. Refer to Percussion Techniques, TC 12-43, Chapter 10, page 10-2 for information on conga technique.

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Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
	Use Congas for demonstration of performance techniques.
a. Tuning	a. Discuss basic tuning and care/feeding of calfskin heads.
b. Stroke technique	b. Discuss the four basic stroke types as you demonstrate the basic pattern over 3:2 son clave. Have the class clap the clave as you play the pattern.
c. Rolls	c. Demonstrate heel-tip and single-stroke rolls.
4. Bongos	4. Refer to Percussion Techniques, TC 12-43, Chapter 10, page 10-5 for information on bongo technique.
	Use Bongos for demonstration of performance techniques.
a. Tuning	a. Discuss basic tuning and care/feeding of calfskin heads. Discuss possible substitute head materials for bongos (i.e. snare head mylar) for emergencies.

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
b. Stroke technique	b. Discuss the strokes as you demonstrate the basic martillo pattern.
c. Rolls	c. Demonstrate rolls using fingers and thumbs, as the entire hand is too large for the small head area.
5. Timbales	5. Refer to Percussion Techniques, TC 12-43, Chapter 10, page 10-7 for information on timbale technique. Use Timbales for demonstration of performance techniques.
a. Tuning	a. Discuss basic tuning and intervals that are good for the timbales.
b. Stroke technique	b. Discuss proper stroke technique on the shell (which is more of a dead stroke) as you demonstrate basic cascara pattern over 3:2 son clave. Have the students clap the clave as you demonstrate the pattern.

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Rolls	c. Discuss abanico and its relationship to going "up" or "down" on the timbales.
6. Accessories	6. Refer to Percussion Techniques, TC 12-43, Chapter 10 for information on Latin accessory instrument technique.
a. Claves	a. Use Claves to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	(1) Discuss differences in woods, and different clave types (rosewood, African, fiberglass).
(2) Technique	(2) Discuss and demonstrate the proper hand positions for playing clave. Note that the higher clave should be the one to be struck.
b. Maracas	b. Use Maracas to illustrate physical characteristics and demonstrate performance techniques.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Physical characteristics	(1) Discuss differences in gourd materials (wood, rawhide).
(2) Technique	(2) Demonstrate classical (concert) technique with the wood maracas, and demonstrate pop techniques with the LP maracas.
c. Guiro	c. Use Guiro to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	(1) Discuss differences between the guiro, the reco-reco, and the merengue guiro.
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information.
	Demonstrate both classical (concert) technique, and pop technique.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
d. Cowbell	d. Use Cowbell, Bongo to illustrate physical characteristics and demonstrate performance techniques. Use Cowbell, Mambo to demonstrate performance practice for timbale player.
(1) Physical characteristics	(1) Discuss the various types of cowbells.
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information. Demonstrate pop uses for cowbell (play excerpts from rock tunes).
e. Cabasa/Afuche	e. Use Cabasa to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information.
f. Shaker	f. Use Shaker to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	(1) Discuss differences in materials (wood, metal) and shapes and their effect on sound and projection.
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information. Demonstrate both one-hand and two-hand techniques.
g. Vibraslap	g. Use Vibraslap to illustrate physical characteristics and demonstrate performance techniques.

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Physical characteristics	(1) Discuss the evolution of the vibraslap from the quijada, and explain the construction of the quijada.
(2) Technique	(2) Discuss uses in pop music. When improvising fill parts, do not overuse this instrument.
h. Agogo bells	h. Use Agogo Bells to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	(1) Discuss general construction, and preferred features (such as bendable handle) for hand-held use.
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information.

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
i. Triangle	i. Use Triangle, LP to illustrate physical characteristics and demonstrate performance techniques.
(1) Physical characteristics	(1) Discuss differences in approach to the instrument (vice the classical approach in Topic 7).
(2) Technique	(2) Refer to and direct trainee to refer to Percussion Techniques, TC 12-43, Chapter 10 for basic pattern information.
7. Review and summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
c. Questions.	c. Answers.
(1) What is the key for all Latin playing?	(1) The clave.
(2) What are the four primary strokes on congas?	(2) Slap, open, heel and tip.
(3) What is the difference between guiro and reco-reco?	(3) Guiro is a grooved gourd, while reco-reco is a grooved piece of bamboo.
8. Performance lab - Majors	8. Use Job Sheet 10-8-2, Latin Percussion Performance, for examples of percussion patterns for use with MMO.
NOTE: Performance labs for majors and minors will run concurrently.	
	Use Computer with MIDI/WAV playback capability for musical examples in lab.
	Majors will perform on their choice of bongos, congas, or timbales.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	First hour of lab is basic hand technique on congas. Each student should have one conga for this portion of the lab.
	Second hour consists of construction of Afro-Cuban grooves rotating students on major and accessory instruments. Demonstrate as necessary to reinforce correct pattern performance.
	Third hour consists of a brief discussion of Brazilian rhythms and a class performance of these rhythms in the context of a MMO tune.
9. Performance lab - Minors	9. Use Job Sheet 10-8-2, Latin Percussion Performance, for examples of percussion patterns for use with MMO.
NOTE: Performance labs for majors and minors will run concurrently.	
	Use Computer with MIDI/WAV playback capability for musical examples in lab. Audio CD may be used if available.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.8 Latin Percussion Techniques

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
	Minors will perform on accessory instruments, and may perform on congas, bongos, or timbales.
	First hour of lab is basic hand technique on congas. Each student should have one conga for this portion of the lab.
	Second hour consists of construction of Afro-Cuban grooves rotating students on major and accessory instruments. Demonstrate as necessary to reinforce correct pattern performance.
	Third hour consists of a brief discussion of Brazilian rhythms and a class performance of these rhythms in the context of a MMO tune.
10. Assignments	10. Direct trainee to read Information Sheet 10-9-1, Percussion Accessories, for an overview of the next topic.

10-8-15

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.9 Percussion Accessories   CLASS PERIODS: 1
                                                                                                             LAB PERIODS: 2
                                                                                                             PA PERIODS: 0

Enabling Objectives:

11.33 **DESCRIBE** proper playing techniques on percussion
accessory instruments in accordance with Percussion
Techniques, TC 12-43

11.34 **PERFORM** basic musical examples displaying proper
techniques on percussion accessory instruments in
accordance with Percussion Techniques, TC 12-43

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   Percussion Accessories, Outline Sheet 10–9–1

B.   Reference Publications:

1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

1.   Percussion Techniques, TC 12-43

C.   Training Materials Required:

1.   Instruction Sheets
   a.   Percussion Accessories, Outline Sheet 10–9–1
   b.   Percussion Accessory Performance, Job Sheet 10–9–2
2.   Training Equipment
   a.   Castanets, Machine
   b.   Finger Cymbals
   c.   Gong
   d.   Ratchet
   e.   Slapstick
   f.   Sleigh Bells
   g.   Temple Blocks
   h.   Woodblock
   i.   Woodblock, Synthetic

Topic 10.9 Percussion Accessories

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
	Introduce yourself and give any background on yourself that might be of interest.
	Establish readiness. Have students refer to Outline Sheet 10-9-1, Percussion Accessories, for an overview of the material that will be covered in today's topic.
	Motivation statements:
	Tell trainees how they will use the course material.
	Tell trainees why they need to know the course material.
CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.	
CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.	
NOTE: Ensure performance area is free of obstacles such as cords, wires, cases, and other equipment to prevent stumbling and falls.	

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.9 Percussion Accessories

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
2. Accessory basics	2. Explain functions and uses of accessory instruments in concert band environment. Discuss functions of accessory instruments (to include Latin percussion instruments) in pop music. Discuss ways accessory instrument use enhances the overall impact of the piece.
a. Function in concert band	
b. Function in jazz combo/big band	
3. Accessory performance practice	3. Refer to Percussion Techniques, TC 12-43, Chapter 11 for information on percussion accessories. Use instruments to illustrate performance practices.
a. Gong	a. Use Gong to illustrate performance practices.
(1) Characteristic sound	(1) Discuss characteristic sound of the gong/tam-tam and the effect of priming on the perceived beginning of the attack.

Topic 10.9 Percussion Accessories

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) Mallet type	(2) Demonstrate the differences between metal-core mallets (generally preferred for larger gongs), felt-core mallets and wood-core mallets (i.e. bass drum mallets), and discuss when alternatives would be appropriate.
(3) Muffling	(3) Gong follows the triangle's exception to the general rule of muffling.
b. Woodblock	b. Use Woodblock to illustrate performance practices.
(1) Physical characteristics	
(2) Mallet/implement choice	(2) Demonstrate the different effects that mallets and snare drum sticks have on the overall sound of the woodblock.
(3) Use of synthetic substitutes	(3) Use Woodblock, Synthetic to illustrate alternative materials.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.9 Percussion Accessories

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Temple blocks	c. Use Temple Blocks to illustrate performance practices.
(1) Physical characteristics	
(2) Mallet/implement choice	(2) Demonstrate the different effects that mallets and snare drum sticks have on the overall sound of the temple blocks.
(3) Use of synthetic substitutes	(3) Use synthetic Temple Blocks to illustrate alternative materials. Demonstrate differences in sound using the same mallet or other appropriate implement.
d. Castanets	d. Use Castanets, Machine to illustrate performance practices.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.9 Percussion Accessories

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) Types	(1) Discuss finger castanets, and show handle and machine castanets. Discuss differences in tone quality and timbre.
(2) Stroke technique	(2) Demonstrate stroke techniques for handle and machine castanets.
e. Finger cymbals	e. Use Finger Cymbals to illustrate performance practices.
(1) Stroke technique	(1) Demonstrate differences between playing finger cymbals and regular cymbals. Discuss the tonal difference between cymbals.
(2) Muffling	(2) Finger cymbals follow the rules for triangle as regards muffling.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.9 Percussion Accessories

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) Crotales	(3) Explain use of crotales as "pitched" antique or finger cymbals. Show photo to familiarize students with instrument.
f. Sleigh bells	f. Use Sleigh Bells to illustrate performance practices.
(1) Grip	(1) Demonstrate correct grip and any variations that may effect the sound of the instrument.
(2) Striking area	(2) Demonstrate difference in striking the handle as opposed to striking the hand above the handle. Discuss the difference of sound in the two techniques.
(3) Muffling	(3) Demonstrate different techniques to allow for decay of sound without excessive movement.
g. Ratchet	g. Use Ratchet to illustrate performance practices.

LESSON PLAN

Topic 10.9 Percussion Accessories

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(1) Grip	(1) Demonstrate and explain proper grip.
(2) Notation	(2) Discuss the similarities to snare drum notation, and demonstrate any odd markings or articulations.
h. Slapstick	h. Use Slapstick to illustrate performance practices.
4. Review and Summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) What is the best striking point for the gong?	(1) Just off center.

Topic 10.9 Percussion Accessories

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) What is the difference between a woodblock and a temple block?	(2) The wood block is more high-pitched and sounds drier. The temple block is lower and the sound is mellower.
(3) How many types of castanets are there?	(3) Three: machine, finger, and handle.
5. Performance lab	5. Use Job Sheet 10-9-2, Percussion Accessory Performance, for musical examples to perform in lab.
6. Assignments	6. Use Job Sheet 10-9-2, Percussion Accessory Performance, for informal evaluations.
	Direct trainee to read Outline Sheet 10-11-1, Percussion Part Organization, for an overview of the next class.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.10 Percussion Part Organization   CLASS PERIODS: 1
LAB PERIODS: 0
PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

11.35 **DISCUSS** layout of percussion parts in concert band
literature in accordance with Percussion Techniques, TC
12-43

1.   None

11.36 **DISCUSS** personnel constraints in assignment of parts in
a section in accordance with Percussion Techniques, TC
12-43

Instructor Preparation:

A.   Review Assigned Trainee Material

11.37 **DISCUSS** equipment constraints in assignment of parts
in a section in accordance with Percussion Techniques,
TC 12-43

B.   Reference Publications:

1.   Percussion Techniques, TC 12-43

11.38 **ORGANIZE** percussion parts for rehearsal and
performance in accordance with Percussion Techniques,
TC 12-43

C.   Training Materials Required:

1.   Instruction Sheets
a.   Percussion Part Organization, Outline Sheet 10–10–1
b.   Percussion Part Organization, Problem Sheet 10–10–2

Trainee Preparation Materials:

A.   Trainee Support Materials:

1.   Percussion Part Organization, Outline Sheet 10–10–1

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.10 Percussion Part Organization

DISCUSSION POINT

1.   Introduction

CAUTION: Use hearing protection when performing in a
closed environment such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive
technique exercises to avoid repetitive stress related injuries.

NOTE: Ensure performance area is free of obstacles such
as cords, wires, cases, and other equipment to prevent
stumbling and falls.

RELATED INSTRUCTOR ACTIVITY

1.   Establish Contact.

Introduce yourself and give any background on yourself
that might be of interest.

Establish readiness. Have students refer to Outline Sheet
10-10-1, Percussion Part Organization, for an overview of
the material that will be covered in today's topic.

Motivation statements:

Tell trainees how they will use the course material.

Tell trainees why they need to know the course material.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.10 Percussion Part Organization

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
2. Layout of percussion parts	2. Use sample concert band parts to illustrate part layout and construction. Use blackboard to illustrate arrangement of instruments in the percussion section. List possible folder combinations.
3. Personnel constraints/limitations	3. Discuss structure of percussion sections in various service bands and the impact that has on section performance. Discuss the role of percussion majors and percussion minors in the makeup of a good percussion section.
4. Equipment constraints/limitations	4. Discuss the role of authorization documents in band structure and the impact that has on percussion performance. Discuss alternative ways to cover parts (instrument substitution/loans/rental/MIDI).
5. Organization of parts for rehearsal and performance	5. Refer to Percussion Techniques, TC 12-43, Chapter 12, for information on physical organization of percussion section for performance.

Refer to Percussion Techniques, TC 12-43, Chapter 12, for information on how to assign parts in a section. |

Topic 10.10 Percussion Part Organization

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
6. Review and Summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) What is the normal duty of percussion minors in concert band?	(1) Perform on bass drum, cymbals, mallet percussion (where needed), and auxiliary percussion.
(2) What is an acceptable substitute for marimba?	(2) Xylophone played with soft mallets in the lower octaves.
(3) Is it acceptable to play marches on drumset?	(3) Yes, if there are not three people in the section. If only two, the other player covers the cymbal parts.

Topic 10.10 Percussion Part Organization

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
7. Assignments	7. Use Problem Sheet 10-10-2, Percussion Part Organization, for a group-paced application of part assignment. Allow 15 minutes for groups to arrive at possible solutions. Discuss solutions and "correct" answer. Read Outline Sheet 10-11-1, Percussion Instrument Maintenance before next class.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.11 Maintaining Percussion Instruments   CLASS PERIODS: 1
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

12.1 **DESCRIBE** operator maintenance on percussion instruments and equipment in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

12.2 **DESCRIBE** unit or higher-level maintenance on percussion instruments and equipment in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

12.3 **TUNE** a drum to within a given range in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

12.4 **PERFORM** maintenance on drums in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

12.5 **PERFORM** maintenance on keyboard percussion instruments in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

12.6 **PERFORM** maintenance on cymbals and gongs in accordance with Percussion Soldier's Manual, STP 12-02M-12-SM-TG

Trainee Preparation Materials:

A. Trainee Support Materials:

   1. Maintaining Percussion Instruments, Outline Sheet 10–11–1

B. Reference Publications:

   1. None

Instructor Preparation:

A. Review Assigned Trainee Material

B. Reference Publications:

   1. Percussion Techniques, TC 12-43

C. Training Materials Required:

   1. Instruction Sheets
      a. Maintaining Percussion Instruments, Outline Sheet 10–11–1

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.11 Maintaining Percussion Instruments

       b.   Percussion Instrument Maintenance, Information Sheet 10–11–2

       c.   Percussion Instrument Maintenance, Job Sheet 10–11–3

       d.   Percussion Techniques Performance Examination, Job Sheet 10–11–4

  2.   Equipment

       a.   Marimba, M-250

       b.   Snare Drum, Concert, SD-0104

       c.   Suspended Cymbal

Unit 10. PERCUSSION TECHNIQUES _____ **A-450-0010**

Topic 10.11 Maintaining Percussion Instruments

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.

Introduce yourself and give any background on yourself that might be of interest.

Establish readiness. Have students refer to Outline Sheet 10-11-1, Maintaining Percussion Instruments, for an overview of the material that will be covered in today's topic.

Motivation statements:

Tell trainees how they will use the course material.

Tell trainees why they need to know the course material.

CAUTION: Use hearing protection when performing in a closed environment such as a rehearsal hall or practice room.

CAUTION: Take frequent breaks when doing repetitive technique exercises to avoid repetitive stress related injuries.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.11 Maintaining Percussion Instruments

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

      NOTE: Ensure performance area is free of obstacles such
      as cords, wires, cases, and other equipment to prevent
      stumbling and falls.

2.	Operator Maintenance	2.	Refer to Information Sheet 10-11-2, Percussion Instrument Maintenance, for information on operator maintenance. Use examples from each service's supply system.
3.	Unit and higher-level maintenance	3.	Refer to Information Sheet 10-11-2, Percussion Instrument Maintenance, for information on unit and higher-level maintenance. Use examples from each service's supply system.
4.	Tuning (Majors Only)	4.	Use Snare Drum, Concert, SD-0104, for demonstration of tuning concepts. Discuss basic tuning concepts as well as maintenance issues specific to snare drum.

Topic 10.11 Maintaining Percussion Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
5. Drum maintenance	5. Refer to and direct trainee to refer to Information Sheet 10-11-2, Percussion Instrument Maintenance, for information on maintenance/repair procedures. Use Snare Drum, Concert, SD-0104, for demonstration of drum maintenance concepts.
6. Mallet percussion maintenance	6. Refer to and direct trainee to refer to Information Sheet 10-11-2, Percussion Instrument Maintenance, for information on maintenance/repair procedures. Use Marimba, M-250, for demonstration of mallet instrument maintenance concepts.
7. Cymbal and gong maintenance	7. Refer to and direct trainee to refer to Information Sheet 10-11-2, Percussion Instrument Maintenance, for information on maintenance/repair procedures. Use Suspended Cymbal for demonstration of cymbal/gong maintenance concepts.

Topic 10.11 Maintaining Percussion Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
8. Performance lab	8. Direct trainee to Job Sheet 10-11-3, Percussion Instrument Maintenance, and perform the steps as a class in a lab environment.
9. Review and summary	
a. Read Enabling Objectives.	a. Refer to Enabling Objectives.
b. Review Lesson Topic.	b. Refer to Lesson Topic.
c. Questions.	c. Answers.
(1) Who is primarily responsible for maintenance of equipment?	(1) The individual that uses the equipment, regardless of signature responsibility.
(2) What should you use to clean wood marimba and xylophone bars?	(2) A clean, slightly damp sponge, followed immediately by a clean dry cloth.

Unit 10. PERCUSSION TECHNIQUES   **A-450-0010**

Topic 10.11 Maintaining Percussion Instruments

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) Is Brasso an acceptable metal cleaner for cymbals?	(3) No. It will wear down the grooves and hammering that gives the cymbal its characteristic sound and tone color.
10. Preparation for final performance evaluation	10. Direct trainee to Job Sheet 10-11-4, Percussion Techniques Performance Examination, and prepare music for final performance evaluation. Direct trainee to review Percussion Techniques, TC 12-43, in preparation for the written comprehensive examination.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.1 Tuning and Warm-up Procedures   CLASS PERIODS: 0
                                                                              LAB PERIODS: 1
                                                                              PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

14.1   **TUNE** individual instruments using a chromatic tuner. in
       accordance with Occupational Standards (OCCSTDS),   1.   None
       NAVPERS 18068F

14.2   **PERFORM** a given pitch within an ensemble. in   **Instructor Preparation:**
       accordance with Occupational Standards (OCCSTDS),
       NAVPERS 18068F   A.   Review Assigned Trainee Material

14.3   **PERFORM** warm-up procedures as prescribed in a   B.   Reference Publications:
       concert band with proper blend and blance in accordance
       with Occupational Standards (OCCSTDS), NAVPERS   1.   None
       18068F

                                                                  C.   Training Materials Required:

Trainee Preparation Materials:
                                                                        1.   Instruction Sheets
                                                                              a.   Student Rehearsal Responsibilities in Chamber Music
A.   Trainee Support Materials: Ensemble, Information Sheet 11–1–1
                                                                        2.   Training Materials
      1.   None   a.   Trainee Guide

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.1 Tuning and Warm-up Procedures

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
a. To effectively rehearse a chamber music ensemble, the rehearsal conductor must know the characteristics of instruments, intonation tendencies, and roles as it relates to individual sections and ensemble performance	a. Introduce yourself and give any background onyourself that might be of interest.
	Motivating Statements.
	State lesson topic.
	State terminal and enabling objectives.
	Refer to and direct trainee to refer to Information Sheet 11-1-1, Student Rehearsal Responsibilities in Chamber Music Ensemble, State rehearsal policies and etiquette.
	State class policies.
2. Tuning individual instrument using a chromatic tuner	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.1 Tuning and Warm-up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

a.   Play tuning pitch while observing the tuner dial.

      a.   Remind students to form in the mind a good concept of tone and the tuning pitch, then play the pitch with a proper embouchure and breath support.

b.   Make adjustments to the instrument to bring pitch in tune.

      b.   Refer trainee to Trainee Guide for individual instruments;

c.   Use the correct embouchure, posture, and breath support to create a focused sound/tone.

3.   Perform a given pitch within an ensemble.

3.   Discuss the acoustical properties of sound to ensure students understand and can hear when pitches are in tune/out of tune.

a.   Play and listen carefully to pitches.

b.   Immediately adjust out-of-tune pitches.

Unit 11. CHAMBER MUSIC ENSEMBLE A-450-0010

Topic 11.1 Tuning and Warm-up Procedures

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
4. Play warm-up procedures.	4. To heighten student awareness, tell them what to listen for in order to play in tune with self and others.
	Listen to the bass for the fundamental pitch.
	Listen to other instruments playing the same part.
	Listen to the section leader.
	Listen to the lead trumpet.
a. Perform: J.S. Bach chorales chord scales.	
b. Make constant adjustments in pitch to perform with other members of the ensemble.	
c. The warm-up is an essential element leading to efficient performance.	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.1 Tuning and Warm-up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    (1)   Allows muscles to work more efficiently

    (2)   Warms the instrument to maintain pitch

    (3)   Provides mental focus (psychologically) for
           each member of the ensemble

    (4)   Does not require extreme demands regarding
           range, technique, or dynamics

5.   Summary and Review

    a.   Read/paraphrase learning objectives

    b.   Summarize lesson

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.1 Tuning and Warm-up Procedures

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

    c.   Ask review questions   c.   What piece of equipment is used to check intonation of individual instruments? Chromatic tuner.

What must be done if the instrument is not in tune? Adjust the instrument.

What are the three elements used to create a focused tone? Embouchure, posture, and breath support.

What must be done constantly while playing to ensure good intonation? Listen.

When should the player adjust out-of-tune pitches? Immediately.

LESSON PLAN

Topic 11.2 Intonation   CLASS PERIODS: 0
                                                                                          LAB PERIODS: 1
                                                                                          PA PERIODS: 0

Enabling Objectives:

B.   Reference Publications:

14.4   **IDENTIFY** problems encountered in the production of
       good tonal quality for individual instruments. in   1.   None
       accordance with Occupational Standards (OCCSTDS),
       NAVPERS 18068F

Instructor Preparation:

14.5   **DEMONSTRATE** techniques used to adjust intonation
       within a concert band.   A.   Review Assigned Trainee Material

14.6   **IDENTIFY** both in-tune and out-of-tune pitches.   B.   Reference Publications:

14.7   **PERFORM** concert band music with proper intonation   1.   None
       using prescribed techniques.

C.   Training Materials Required:

Trainee Preparation Materials:
                                                                        1.   Training Materials
                                                                              a.   Trainee Guide
A.   Trainee Support Materials:

      1.   None

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Identify techniques to produce good tonal qualities on individual instruments. Tone quality production problems:	
a. a. Air Support (breath support) b. Embouchure focus c. Intonation d. Tongue placement e. Endurance f. Insufficient warm-up g. Instrument/mouthpiece quality and/or type	
3. Demonstrate proper posture and breathing techniques to adjust tone and intonation.	3. Refer trainee to Trainee Guide for individual instruments for further information.
4. Perform warm-up exercises.	4. Make immediate adjustments to embouchure and breath support to correct problems with intonation within a section. .

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.2 Intonation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
5. Demonstrate awareness of in-tune and out-of-tune pitches by making timely adjustments.	
6. Identify proper intonation using prescribed techniques through performance of chamber music ensemble.	6. Choose and perform selections demonstrating prescribed techniques. Play recordings demonstrating proper intonation (10 minutes).

7. 1 Summary and Review
    a Read/paraphrase learning objectives
    b Summarize lesson
    c Ask review questions
	7. What are three techniques used to produce good tone? Air support, embouchure focus, intonation. What should be done to prepare the embouchure for playing? Sufficient warm-up. How can the tone be adjusted without actually moving the instrument? Adjust posture and breathing.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.2 Intonation

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

What are two ways to immediately adjust
intonation? Proper breath support and
embouchure adjustments.

When should adjustments be made to out-of-tune
pitches? Immediately.

LESSON PLAN

Unit 11. CHAMBER MUSIC ENSEMBLE   A-450-0010

Topic 11.3 Blend and Balance   CLASS PERIODS: 0
                                                                                                              LAB PERIODS: 1
                                                                                                               PA PERIODS: 0

Enabling Objectives: **Instructor Preparation:**

14.8   **IDENTIFY** proper techniques for blending and   A.   Review Assigned Trainee Material
          balancing within the ensemble.

                                                                              B.   Reference Publications:
14.9   **IDENTIFY** the responsibilities and roles of each
          instrument within a section or within the ensemble.   1.   Basic Music, NAVEDTRA 10244
                                                                              2.   Effective Performance of Band Music, Francis McBeth
14.10 **ADJUST** dynamics to correct problems with blend and   3.   Guidelines for Style Analysis, Jon LaRue
          balance.

                                                                              C.   Training Materials Required:

Trainee Preparation Materials:
                                                                                    1.   None
A.   Trainee Support Materials:

        1.   None

B.   Reference Publications:

        1.   None

Unit 11. CHAMBER MUSIC ENSEMBLE A-450-0010

Topic 11.3 Blend and Balance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	
2. Discuss the acoustical properties of sound as it relates to ensemble blend and balance.	2. Refer to and direct trainee to refer to Basic Music, NAVEDTRA 10244, Chap. 1 and 12. Refer to McBeth's balance pyramid.
a. Discuss balance as it relates to ensemble intonation.	a. Direct band to perform an inverted pyramid to illustrate acoustical properties of sound and the overtone series.
b. Discuss dynamics as it relates to blend and balance.	b. Refer to Effective Performance of Band Music, Francis McBeth.
(1) Perform comparative loudness of tone	
(2) Perform comparative softness of tone	

Unit 11. CHAMBER MUSIC ENSEMBLE A-450-0010

Topic 11.3 Blend and Balance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(3) Perform gradual change markings (i.e., crescendo/decrescendo)	
(4) Perform subito change markings	
3. Identify performance roles as it relates to section and/or ensemble balance. Discuss roles: a. Melodic b. Harmonic c. Rhythmic d. Sound/timbre	3. Refer to Guidelines for Style Analysis, Jon LaRue.
4. Direct band to perform changes in dynamics maintaining good blend/ balance/intonation.	4. Perform music per instructions.
5. 4 Summary and Review a Read/paraphrase learning objectives b Summarize lesson c Ask review questions	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.3 Blend and Balance

 DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

What is an integral ingredient of good ensemble intonation? Proper balance.

What is McBeth's pyramid? Francis W. McBeth's approach to proper blend and balance as it relates to dynamics.

What are four performance roles which relate to section or ensemble balance? Melodic, harmonic, rhythmic, and sound/timbre.

Is balance affected by dynamics? yes.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.4 Style and Interpretation   CLASS PERIODS: 0
LAB PERIODS: 1
PA PERIODS: 0

Enabling Objectives:

14.11 **FOLLOW** rehearsal conductors' gestures (verbal and non-verbal).

14.12 **IDENTIFY** the metrical stress and unit of beat.

14.13 **PERFORM** the divided and subdivided beat in compound and simple time found in various musical styles.

14.14 **PERFORM** common performance directives as they relate to dynamics, articulation, and ornamentation.

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

   1.   Basic Music, NAVEDTRA 10244
   2.   Effective Performance of Band Music, Francis McBeth

C.   Training Materials Required:

   1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

   1.   None

B.   Reference Publications:

   1.   None

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Discuss the various physical gestures which represent performance of sound, style, dynamics, articulation, tempo, etc. Respond to facial expressions (non-verbal) as they relate to the desired sound required by the ensemble.	2. Show the ensemble your physical gestures as they relate to dynamics, articulation, tempo and style.
3. Identify the metrical stress and unit of beat. Recognize time signatures.	
4. Perform rhythmic patterns in both simple and compound time as found in concert band music.	
5. Identify through performance common directives as they relate to dynamics, articulation, and ornamentation.	5. Refer to excercises in Effective Performance of Band Music, Francis McBeth.
a. <u>Dynamics</u>: Pyramid balance system	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.4 Style and Interpretation

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
(1) The higher the instrument group, the softer the volume.	
(2) Applies to volume, not intensity or articulation.	
(3) Intonation problems occur when balance problems are present.	
(4) Gradual dynamic markings should progress smoothly, not too quickly.	
(5) Dynamic markings cover the full note valve indicated.	
(6) Identify instruments in unison/octaves to correct poor intonation (balance).	

Topic 11.4 Style and Interpretation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY

b.   <u>Articulation</u>:

    (1)   Describe commonly used markings

        (a)   (>)**Accent**: Horizontal accent sharp attack and tone hold full value.

        (a)   Write examples on board, if necessary.

        (b)   Percussive attack with diaphramatic breath support.

        (c)   (-) **Legato**: Tenuto: Long, long, attacked without accent. Note held full value with very little separation.

        (d)   (.) **Staccato**: separated/detached. Half the note value; shorter in fast tempo. longer in slow tempo

Unit 11. CHAMBER MUSIC ENSEMBLE   A-450-0010

Topic 11.4 Style and Interpretation

DISCUSSION POINT   **RELATED INSTRUCTOR ACTIVITY**

(e)   (>) **Long accent**; tenuto accent,
      bell-tone effect, full duration with
      attack

(f)   (^) **Marcato**: capped note, the
      heaviest attack, not tenuto

(g)   (Fp) **Forte Piano** Attack loudly
      and suddenly, then play softly. Soft
      should be maintained. Clarity of
      tone should be emphasized.

(h)   (Fz) **Forzando** Strongly accented,
      marcato bell-tone effect. Clarity of
      tone should be emphasized.

(i)   (Sfz) **Sforzando** With sudden
      accent

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.4 Style and Interpretation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
(2) <u>Ornamentation</u>. Perform ornamentation IAW Basic Music Book, NAVEDTRA 10244, Appendix B, as it relates to the style/era in which the music was composed.	(2) Refer to Basic Music, NAVEDTRA 10244, Appendix B.
6. Perform music with particular emphasis on performance directions an interpretation.	
7. Summary and Review.	7. Play recording (10 minutes).
a. Read/paraphrase learning objectives.	
b. Summarize lesson	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.4 Style and Interpretation

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
c. Ask review questions	c. According to the McBeth pyramid, the higher pitched instruments should play louder or softer? Softer.
	The term "staccato" means _____? Separated/detached.
	How does a conductor show dynamics, articulation, tempo, and style? With physical gestures.
	What is a major cause of poor intonation? Poor balance.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.5 Rhythmic Accuracy   CLASS PERIODS: 0
                                                                                                 LAB PERIODS: 1
                                                                                                 PA PERIODS: 0

Enabling Objectives:

          1.   None

14.15 **IDENTIFY** natural rhythmic tendencies as they relate to
     different historical periods.   C.   Training Materials Required:

14.16 **DEMONSTRATE** techniques used to correct rhythmic
     tendencies and deficiencies.   1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.5 Rhythmic Accuracy

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
1. Introduction	1. Establish Contact.
2. Understand natural rhythmic tendencies 　　a.　Softer volume = slower tempi 　　b.　Louder volume = faster tempi 　　c.　Consecutive rhythmic patterns rush	2. Involve other ensemble personnel not playing to assist in mental understanding of divided/ sub-divided beat by performing divided and/or sub-divided beat patterns while other perform.
3. Avoid rhythmic tendencies by dividing and/or sub-dividing the beat (mentally) while performing.	
4. Perform chamber music using prescribed techniques.	
5. Summary and Review	5. Play recordings to reinforce enabling objectives.
a.　Read/paraphrase learning objectives	

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.5 Rhythmic Accuracy

DISCUSSION POINT	**RELATED INSTRUCTOR ACTIVITY**
b. Summarize lesson	
c. Ask review questions	c. What is the natural rhythmic tendency when playing at a soft volume? Slow down.
	What effect does a loud volume have on rhythmic accuracy? It tends to increase the tempo.
	What is the natural tendency with consecutive or repeated patterns? Rushing.
	How can the rhythmic tendencies in questions 1,2, and 3 be corrected? Divide or subdivide the beat (mentally) while performing.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.6 Sight-reading In a Chamber Music Ensemble   CLASS PERIODS: 0
                                                                                                                   LAB PERIODS: 1
                                                                                                                    PA PERIODS: 0

Enabling Objectives:

                                                 C.   Training Materials Required:

14.17 **PERFORM** grades III through IV concert band literature
       at sight to the 2.7 level for major instruments and 2.5   1.   None
       level for minor instruments.

Trainee Preparation Materials:

A.   Trainee Support Materials:

    1.   None

B.   Reference Publications:

    1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

    1.   None

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.6 Sight-reading In a Chamber Music Ensemble

DISCUSSION POINT

1.   Introduction

2.   Perform chamber music per all previous lesson topics.

3.   1. Summary and Review

RELATED INSTRUCTOR ACTIVITY

1.   Establish Contact.

3.   What grade level of chamber music is appropriate for sight-reading? Grade III through Grade VI.

To what ability level should students be able to sight read? 2.7 for major instruments and 2.5 for minors.

What is the most important goal of sight-reading? Rhythmic accuracy.

What is the most commonly overlooked aspect of sight-reading? dynamics.

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.7 Chamber Music Ensemble Performance   CLASS PERIODS: 0
                                                                                    LAB PERIODS: 1
                                                                                     PA PERIODS: 0

Enabling Objectives:

14.18 **PERFORM** concert band selections using prescribed
         techniques.

C.   Training Materials Required:

     1.   None

Trainee Preparation Materials:

A.   Trainee Support Materials:

     1.   None

B.   Reference Publications:

     1.   None

Instructor Preparation:

A.   Review Assigned Trainee Material

B.   Reference Publications:

     1.   None

Unit 11. CHAMBER MUSIC ENSEMBLE   **A-450-0010**

Topic 11.7 Chamber Music Ensemble Performance

DISCUSSION POINT	RELATED INSTRUCTOR ACTIVITY
1. Introduction	1. Establish Contact.
2. Perform chamber music per all previous lesson topics.	2. Grade students per Information Sheet 4-1-1.
3. Summary and Review	
a. Read/paraphrase learning objectives Summarize lesson Ask review questions	a. What is essential to maintaining good intonation? proper blend and balance. How do musicians determine their individual intonation? Constant listening. What is the main reason the ensemble doesn't play together? Not listening to each other. Who is responsible for proper intonation? The individual player.

ANSWER SHEET

Assignment Sheet 1-1-2

1.   A. Highness or lowness of a sound.
     B. Theoretical construction consisting of eleven lines and ten spaces with middle c as the middle or sixth line. Not used for notation of music.
     C. Combination of two staves. Treble and bass clefs joined together. The top staff is treble clef and the bottom staff is bass clef.
     D. A sign placed at the beginning of a staff to indicate the position of some particular pitch. Indicates which pitches are to be associated with which lines and spaces.
     E. Tempory extension above or below the staff used to indicate pitches above or below the staff itself.
     F. A symbol that raises or lowers a pitch by a half or whole step.
     G. Raises a pitch of a letter name by a half step.
     H. Lowers a pitch of a letter name by a half step.
     I.   Cancels a previously used chromatic sign.
     J. Raises a pitch of a letter name by two half steps (whole step).
     K. Lowers a pitch of a letter name by two half steps (whole step).
     L. System used to distinguish between identical pitch names in different octaves.

2.   Treble and Bass
3.   g1
4.   Soprano, Mezzo Soprano, Alto, Tenor, and Baritone C
5.   c1
6.   Baritone F, Bass, and Contra Bass
7.   small f

1

ANSWER SHEET (CONT.)

8.   c1
9.   Treble
10.   Tenor
11.   Baritone F
12.   Mezzo Soprano
13.   Super Treble
14.   Soprano
15.   Baritone C
16.   Bass
17.
18.
19.
20.
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.
33.

ANSWER SHEET (CONT.)

34.
35.
36.

Job Sheet 10-4-3

1. Duration of the bass drum part denotes dynamic - longer notes are louder.

2. Cymbal player should support the bass drummer by playing tutti in most sections mezzo forte and above, by crashing on accents, and by blending into the bass drum sound when playing tutti.

3. 4 Ruffles and Flourishes and either General's March or Flag Officer's March, whichever is appropriate.

4. Honors to the Nation (Anthem or To The Color) is performed after the centering or posting of colors in a ceremony. In a retreat ceremony, To The Color is performed after Retreat, but the National Anthem may be substituted for To The Color.

Job Sheet 10-5-2

1. Hard rubber, plastic, or brass mallets.

2. The nodal point.

ANSWER SHEET (CONT.)

3. The motor on the vibraphone runs the fans in the resonators - this makes the characteristic vibrato sound.

Job Sheet 10-6-2

1. Between four and six inches away from the rim of the drum (closer with smaller drums), directly over the pedal.

2. Pitches are easier to hear when tension is being added to the head. Pitch loses its intensity when tension is subtracted from the head.

Job Sheet 10-7-2

1. In this case, use two clips and mount the triangle on the shelf of a music stand.

2. Use the motion of the last note on tambourine to return the tambourine to the flat position. This will make replacing the tambourine on the table (the 'next action') noiseless.

Job Sheet 10-8-2

1. The three side is forward

2. Agogo bells and triangle are used more often in samba grooves.

Job Sheet 10-9-2

1. No

2. Snare drum sticks, medium/hard rubber mallets, hard yarn mallets

3. Turn the handle sharply but move it only a short distance.

ANSWER SHEET (CONT.)

Problem Sheet 10-10-2

Solution - Incantation and Dance:

No real solution (realistically needs 7 players) - here's one way to make it work with 4 players:

Player 1 (minor) - Maracas/Guiro (mounted)
Player 2 (minor) - Claves (mounted Jam Block)/Tambourine (mounted)
Player 3 (major) - Temple Blocks/Timbales/Bongos
Player 4 (major) - Timpani

Drop maracas and play slapstick (sorry, Mr. Chance).

Bass drum and cymbals played ad hoc by whoever is available at the time

Job Sheet 10-11-3

1. The operator or user is responsible for maintaining equipment in his/her care.

2. Use a clean cloth to wipe bars. Use a light cleaner (i.e. Windex) if soiled. DO NOT USE ABRASIVE METAL POLISHES TO CLEAN METAL BARS!!!!!!

3. Do not use furniture polish. It leaves a film that transfers to the mallets, accellerating their wear.

4. Higher than unit (most likely manufacturer or qualified repair technician).

ANSWER SHEET (CONT.)

Accelerated Training

All Soldiers at the School of Music (SOM) will undergo initial audition and testing processes to determine eligibility for acceleration through the basic course of instruction. Approval is based on the Soldier's performance, potential, and the needs of the Army.

- Any Soldier who would like to apply for early/accelerated graduation must pass their most recent APFT with at least 70 points in each event and meet height and weight standards.

- Soldiers must have successfully completed an F1 (mid course) audition with a 2.80 or higher.

- Soldier must attend a Field Training Exercise (FTX).

- Soldiers who accelerate through the SOM may not participate in the Hometown Recruiting Assistance Program (HRAP).

- Soldiers who wish to accelerate must not have any negative disciplinary action.

The Army School of Music

Weight for Height Table

Male/Age					Female/Age		
Height (in inches)	17-20	21-27	28-39		17-20	21-27	28-39
58	NA	NA	NA		119	121	122
59	NA	NA	NA		124	125	126
60	132	136	139		128	129	131
61	136	140	144		132	134	135
62	141	144	148		136	138	140
63	145	149	153		141	143	144
64	150	154	158		145	147	149
65	155	159	163		150	152	154
66	160	163	168		155	156	158
67	165	169	174		159	161	163
68	170	174	179		164	166	168
69	175	179	184		169	171	173
70	180	185	189		174	176	178
71	185	189	194		179	181	183
72	190	195	200		184	186	188
73	195	200	205		189	191	194
74	201	206	211		194	197	199
75	206	212	217		200	202	204
76	212	217	223		205	207	210
77	218	223	229		210	213	215
78	223	229	235		216	218	221
79	229	235	241		221	224	227
80	234	240	247		227	230	233

APFT STANDARDS

PUSH-UP STANDARDS

Age Reps	17-21 M	F	22-26 M	F	27-31 M	F	32-36 M	F
77					100			
76					99			
75			100		98		100	
74			99		97		99	
73			98		96		98	
72			97		95		97	
71	100		95		94		96	
70	99		94		93		95	
69	97		93		92		94	
68	96		92		91		93	
67	94		91		89		92	
66	93		90		88		91	
65	92		89		87		90	
64	90		87		86		89	
63	89		86		85		88	
62	88		85		84		87	
61	86		84		83		86	
60	85		83		82		85	
59	83		82		81		84	
58	82		81		80		83	
57	81		79		79		82	
56	79		78		78		81	
55	78		77		77		79	
54	77		76		76		78	
53	75		75		75		77	
52	74		74		74		76	
51	72		73		73		75	
50	71		71		72	100	74	
49	70		70		71	99	73	
48	68		69		69	98	72	
47	67		68		68	96	71	
46	66		67	100	67	95	70	

Age Reps	17-21 M	F	22-26 M	F	27-31 M	F	32-36 M	F
42	60	100	62	94	63	90	66	96
41	59	98	61	93	62	89	65	95
40	57	97	60	92	61	88	64	93
39	56	95	59	90	60	87	63	92
38	54	93	58	89	59	85	62	91
37	53	91	57	88	58	84	61	89
36	52	90	55	86	57	83	60	88
35	50	88	54	85	56	82	59	87
34	49	86	53	83	55	81	58	85
33	48	84	52	82	54	79	57	84
32	46	83	51	81	53	78	56	83
31	45	81	50	79	52	77	55	81
30	43	79	49	78	50	76	54	80
29	42	77	47	77	49	75	53	79
28	41	76	46	75	48	73	52	77
27	39	74	45	74	47	72	51	76
26	38	72	44	72	46	71	50	75
25	37	70	43	71	45	70	49	73
24	35	69	42	70	44	68	48	72
23	34	67	41	68	43	67	47	71
22	32	65	39	67	42	66	46	69
21	31	63	38	66	41	65	45	68
20	30	62	37	64	40	64	44	67
19	28	60	36	63	39	62	43	65
18	27	58	35	61	38	61	42	64
17	26	57	34	60	37	60	41	63
16	24	55	33	59	38	59	39	61
15	23	53	31	58	35	58	38	60
14	21	51	30	56	34	56	37	59
13	20	50	29	55	33	55	36	58
12	19	48	28	55	32	54	35	56
11	17	46	27	52	31	52	34	54

45	64		66	99	66	94	69	**100**
44	63		65	97	65	93	69	99
43	61		63	96	64	92	67	97

10	16	44	26	**50**	29	**50**	33	52
9	14	43	25	49	28	49	32	**50**

SIT-UP STANDARDS

Age Reps	17-21 M/F	22-26 M/F	27-31 M/F	32-36 M/F
82			**100**	
81			99	
80		**100**	98	
79		99	97	
78	**100**	97	96	
77	98	96	95	
76	97	95	94	**100**
75	95	93	92	99
74	94	92	91	98
73	92	**91**	**90**	96
72	**90**	89	89	95
71	89	88	88	94
70	87	87	87	93
69	86	85	86	92
68	84	84	85	**91**
67	82	83	84	89
66	81	81	83	88
65	79	80	82	87
64	78	79	81	86
63	76	77	79	85
62	74	76	78	84
61	73	75	77	82
60	71	73	76	81
59	70	72	75	80
58	68	71	74	79
57	66	69	73	78
56	65	68	72	76
55	63	67	71	75
54	62	65	70	74
53	**60**	64	69	73
52	58	63	68	72

Age Reps	17-21 M/F	22-26 M/F	27-31 M/F	32-36 M/F
51	57	61	66	71
50	55	**60**	65	69
49	54	59	64	68
48	52	57	63	67
47	**50**	56	62	66
46	49	55	61	65
45	47	53	**60**	64
44	46	52	59	62
43	44	**50**	58	61
42	42	49	57	**60**
41	41	48	56	59
40	39	47	55	58
39	38	45	54	56
38	36	44	52	55
37	34	43	51	54
36	33	41	**50**	53
35	31	40	49	52
34	30	39	48	**50**
33	28	37	47	49
32	26	36	46	48
31	25	35	45	47
30	23	33	44	46
29	22	32	43	45
28	20	31	42	44
27	18	29	41	42
26	17	28	39	41
25	15	27	38	40
24	14	25	37	39
23	12	24	36	38
22	10	23	35	36
21	9	21	34	35

2-MILE RUN STANDARDS

Age	17-21		22-26		27-31		32-36	
Time	M	F	M	F	M	F	M	F
13:00	100		100					
13:06	99		99					
13:12	97		98					
13:18	96		97		100		100	
13:24	94		96		99		99	
13:30	93		94		98		98	
13:36	92		93		97		97	
13:42	90		92		96		96	
13:48	89		91		95		95	
13:54	88		90		94		95	
14:00	86		89		92		94	
14:06	85		88		91		93	
14:12	83		87		90		92	
14:18	82		86		89		91	
14:24	81		84		88		90	
14:30	79		83		87		89	
14:36	78		82		86		88	
14:42	77		81		85		87	
14:48	75		80		84		86	
14:54	74		79		83		85	
15:00	72		78		82		85	
15:06	71		77		81		84	
15:12	70		76		79		83	
15:18	68		74		78		82	
15:24	67		73		77		81	
15:30	66		72		76		80	
15:36	64	100	71	100	75		79	
15:42	63	99	70	99	74		78	
15:48	61	98	69	98	73	100	77	
15:54	60	96	68	97	72	99	76	100
16:00	59	95	67	96	71	98	75	99
16:06	57	94	66	95	70	97	75	99
16:12	56	93	64	94	69	97	74	98
16:18	54	92	63	93	68	96	73	97
16:24	53	90	62	92	66	95	72	97
16:30	52	89	61	91	65	94	71	96
16:36	50	88	60	90	64	93	70	95
16:42	49	87	59	89	63	92	69	94
16:48	48	85	58	88	62	91	68	94

Age	17-21		22-26		27-31		32-36	
Time	M	F	M	F	M	F	M	F
17:06	43	82	54	85	59	89	65	92
17:12	42	81	53	84	58	88	65	91
17:18	41	79	52	83	57	87	64	90
17:24	39	78	51	82	56	86	63	90
17:30	38	77	50	81	55	86	62	89
17:36	37	76	49	80	54	85	61	88
17:42	35	75	48	79	52	84	60	88
17:48	34	73	47	78	51	83	59	87
17:54	32	72	46	77	50	82	58	86
18:00	31	71	44	76	49	81	57	86
18:06	30	70	43	75	48	80	56	85
18:12	28	68	42	74	47	80	55	84
18:18	27	67	41	73	46	79	55	83
18:24	26	66	40	72	45	78	54	83
18:30	24	65	39	71	44	77	53	82
18:36	23	64	38	70	43	76	52	81
18:42	21	62	37	69	42	75	51	81
18:48	20	61	36	68	41	74	50	80
18:54	19	60	34	67	39	74	49	79
19:00	17	59	33	66	38	73	48	79
19:06	16	58	32	65	37	72	47	78
19:12	14	56	31	64	36	71	46	77
19:18	13	55	30	63	35	70	45	77
19:24	12	54	29	62	34	69	45	76
19:30	10	53	28	61	33	69	44	75
19:36	9	52	27	60	32	68	43	74
19:42	8	50	26	59	31	67	42	74
19:48	6	49	24	58	30	66	41	73
19:54	5	48	23	57	29	65	40	72
20:00	3	47	22	56	28	64	39	72
20:06	2	45	21	55	26	63	38	71
20:12	1	44	20	54	25	63	37	70
20:18	0	43	19	53	24	62	36	70
20:24		42	18	52	23	61	35	69
20:30		41	17	51	22	60	35	68
20:36		39	16	50	21	59	34	68
20:42		38	14	49	20	58	33	67
20:48		37	13	48	19	57	32	66
20:54		36	12	47	18	57	31	66

Age	32-36	
Time	M	F
21:12	28	63
21:18	27	63
21:24	26	62
21:30	25	61
21:36	25	61
21:42	24	60
21:48	23	84
21:54	22	59
22:00	21	58
22:06	20	57
22:12	19	57
22:18	18	56
22:24	17	55
22:30	16	54
22:36	15	54
22:42	15	53
22:48	14	52
22:54	13	52
23:00	12	51
23:06	11	50
23:12	10	49
23:18	9	49
23:24	8	48
23:30	7	48
23:36	6	47
23:42	5	46
23:48	5	46
23:54	4	45
24:00	3	44
24:06	2	43
24:12	1	43
24:18	0	42
24:24		41
24:30		41
24:36		40
24:42		39
24:48		39
24:54		38
25:00		37

| 16:54 | 46 | 84 | 57 | 87 | 61 | 91 | 67 | 93 | | 21:00 | | 35 | 11 | 46 | 17 | 56 | 30 | 65 | | 25:06 | | 37 |
| 17:00 | 45 | 83 | 56 | 86 | **60** | **90** | 66 | 92 | | 21:06 | | 33 | 10 | 45 | 16 | 55 | 29 | 64 | | 25:12 | | 36 |

THE EARLY YEARS

The U.S. Army School of Music can trace its roots back to the early years of the 19th century. The first record of an organized music school was when eleven men from COL Macomb's 3d Artillery Band were either transferred or went directly to the 6th Infantry Band School on Governor's Island. They were trained to play flutes, oboes, bassoons, clarinets, French horns, serpents, bass drums, and tambourines. There are also indications that a small number of men were sent from West Point to the school to learn new percussion instrument techniques which differed markedly from the rudimental drumming used for drills and parades. The first Teacher of Music for the Military Band was musician Daniel Loomis. He was one of the original eleven men transferred from the 6th Infantry Band School to West Point. Post Orders indicate his appointment occurred on 26 May 1816.

THE SCHOOL OF PRACTICE

During and prior to the Civil War, musical training occurred at the "School of Practice for U.S.A. Field Musicians" at Governor's Island, New York. The earliest reference about the school is found in a book "Ten Years in the Ranks, U.S. Army" written by a young Soldier age 12, Augustus Meyers. He wrote about his experiences at the school. The living quarters were sparse, consisting of double bunk beds with insufficient space for comfort or convenience. The beds were large sacks stuffed with straw. The meals consisted of boiled salt pork and beef, rice soup, bread, potatoes, bean soup, and coffee. The daily duties began reveille with the fife and drums performing at the official entrance to Governor's Island. At 0800, the guard mount ceremony commenced followed by a period on uniform and equipment maintenance. School started at 0900 until 1100 followed by musical training from 1100 to 1200 and 1400 to 1600. The young drummers and fifers performed at retreat. This schedule occurred every day except Saturday when all instruction ended at 1200. In addition to board, lodging and musical training, the boys received $7.00 a month.

The School of Practice studied from "The Drummers and Fife Guide" by George G. Bruce. A board of musicians assembled by the War Department adopted this book as the official text for the school. This manual was used until the end of the Civil War. Seven years later in 1869, a board of appointed officers investigated the system of training field musicians. The board approved a method book called "Strube's

Drum and Fife Instructor" by Gardiner A. Strube.

Army regulations of 1863 allowed the superintendent of recruiting depots to enlist, as field musicians, boys of twelve years of age and upward who had a natural talent for music. After enlisting, field musicians of the Regular Army could be sent to the School of Practice on Governor's Island, New York. They were billeted opposite from Brooklyn, at the Old South Battery.

PARTNERING WITH CIVILIAN INSTITUTIONS

Seeking ways to improve Army morale in the early 1900's, Army commanders argued to Congress that bands stimulated the fighting spirit in their men. Congress authorized a school for Army bandleaders at Fort Jay (originally Fort Columbus), Governor's Island, New York. This school began operations in 1911. The school originated with the efforts of Dr. Frank Damrosch, director of the Institute of Musical Art of the City of New York and Arthur A. Clappe, a former graduate of the Royal Military School of Music, Kneller Hall, England. Ten free wind instrumentalist scholarships were offered to the Secretary of War to train Army musicians to become bandleaders. Ten candidates were sent to Fort Jay to take the entrance examination for admission to the Institute of Musical Art. Five candidates were selected out of the original ten. In 1912, preliminary theoretical examinations were sent to all regiments in the Army to screen bandsmen for the Institute. Seventy-five bandsmen took this test, but 10 were selected for the final exam. Five were selected for entrance into the Institute. In June 1913, the first class graduated from the school. The course of instruction was modeled after courses for training bandleaders in Great Britain, France, and Germany. The curriculum included: musical form, applied acoustics, history of music, wind band instrumentation, military band arranging, ear training, conducting, and pedagogy. Dr. Frank Damrosch supervised the training. Training was accomplished at the Institute and at a branch established at Fort Jay. Mr. Arthur Clappe directed the training at Fort Jay. The instructors were selected from some of the most famous teachers in the United States. Percy Grainger taught oboe at the school.

A band of 25 recruit musicians were added to increase the musical experience and to prepare students to assume bandleader duties. The Recruit Practice Band was established in 1914. The recruits formed various groups and received individual instruction from the band leader students. Twice weekly, the groups assembled as a band affording each student the opportunity to assume as a bandleader. This training not only trained the future bandleaders, but it also trained young bandsmen to fill positions in bands.

WORLD WAR I

During WWI, the Army Music School maintained an extensive program. The War Department authorized the principal of the school to examine civilian applicants for bandleader positions. The Army needed to fill the many new positions due to the increasing number of regiments and bands. General John J. Pershing, Commander of the American forces in WWI was concerned about the poor musical quality of many of the bands and so he established a band school at Chaumont, France, in 1918. Its curriculum included an eight-week course for bandmasters and a twelve-week course for bandsmen. Walter Damrosch, conductor of the New York Symphony, designed the course of study. The eight week course covered the following areas: harmony, instrumentation, and conducting. The bandsmen studied performing on the oboe, bassoon, and French horn. Mr. Damrosch included these instruments because he noticed they were not included in many bands in the Army Expeditionary Forces.

Teachers selected for the school at Chaumont were from the Paris Conservatory of Music and ranked high in their profession. Some of the instructors included: Andre Caplet, Marcel Durivaux, Arthur Barboul, and

Charles Albert. Albert Stosesel taught conducting and his textbook, "The Technic of the Baton," was originally written for his classes at Chaumont. A band of forty-eight musicians was assigned to provide student bandleaders a vehicle to practice conducting and study instrumentation. The city of Chaumont became a musical center. There were regular chamber music recitals, the school band presented concerts, and the band performed daily at the guard mount ceremonies. The local population attended many of the performances. The time allowed for instruction was too short to qualify bandsmen or bandleaders in the courses studied. The school was discontinued shortly after the signing of the armistice on November 11, 1918.

THE ARMY MUSIC SCHOOL

After the war, Congress returned bands to peacetime status by abolishing bandmaster commissions. Bandmasters were allowed to enlist as bandleaders. Additional legislation in 1920 authorized warrant officer grades for bandmasters and reduced band strengths to 28 men in post bands and 36 men in regimental bands, although a 48-man band was retained for a time at the Infantry School at Fort Benning, Georgia. The quality of bands dropped as Soldiers left the service.

In February 1920, the Army Music School at Fort Jay was designated a Special Services School of the Army. In September 1921 after reorganization, the school was moved to the Army War College, Washington DC. This ended the affiliation with the Institute of Musical Art which lasted 10 years and provided the Army with many outstanding leaders.

The following courses were offered: Bandleader-two years long. Preparatory Bandleader-one year long. Advanced Instrumentalist-one year long. Bandsmen-one
year long. The total number of authorized students was 215.

The Army Music School was very successful. The number of qualified performers increased the performance level of bands. Though bands began to improve, budget restrictions forced the school to close in 1928 and from 1928 to 1941, bandsmen had no school.

WORLD WAR II

Due to the worsening conditions in Europe, the Army increased the number of Soldiers by establishing a selective draft. In order to meet the musical requirements of a large army, the War Department established an emergency Army Music School. In June 1941, the Department of the Army established a school for bandmasters at the Army War College. Soon after, the school was relocated to Fort Myer, Virginia, and operated as part of the Adjutant General Corps. The Army Music School was under the direct supervision of the Commander of the US Army Band. Captain Thomas F. Darcy first served in that position until 1945. d. The school trained bandleaders and was three months long. The classes were originally limited to 25 students. Enlisted personnel with the following qualification were selected: three years in a Regular Army Band, physically qualified, and posses the moral and general requirements necessary for appointment as a Warrant Officer, and not over 45 years of age. The classes expanded to 75 students after the bombing of Pearl Harbor. The school with its short and intensive course trained many more bandleaders than the War Department ordered. The Army Music School closed on or about 1 January 1944 after an adequate number of bandleaders graduated to supply the needs of the Army.

Although the new school offered training for bandmasters, inferior performances continued. The absence of standards for selecting bandsmen and the fact no school existed for training bandsmen contributed to inferior performances.

The closing of the bandsman training facility at Camp Lee resulted in untrained musicians entering Army bands. By 1948, entire bands were untrained and performing poorly. Post commanders complained to the Department of the Army. After studying the problem, the Department of the Army recommended schools for bandsmen be reestablished. In 1951, the Department of the Army established a 20-week basic bandsman course at the United States Navy School of Music, and an 8-week basic course at band training units located at Fort Ord, Fort Knox, Fort Jackson, Fort Leonard Wood, and Fort Dix. These 8-week courses were later increased to 16 weeks.

MID 20TH CENTURY

In January 1956, the Department of the Army closed all band training units, and the Navy School of Music assumed responsibility for all bandsman advanced individual training. Later in that same year, a bandmaster preparatory course was added to the curriculum at the School of Music providing the formal training necessary as a prerequisite to appointment as an Army bandmaster.

On April 13, 1961, the Secretary of the Navy announced plans for the US Navy School of Music to be relocated to the Naval Amphibious Base at Little Creek, Norfolk, Virginia. On August 12, 1964, the doors to the Navy School of Music in Washington, D.C. were secured. The USS Cado Parish and the USS Monmouth County proceeded to the US Naval Amphibious Base loaded with musical instruments and Army and Navy personnel. Each ship had a band aboard to play honors as it passed George Washington's tomb in Mt. Vernon, Virginia. This was the first time an Army band performed honors on a Navy ship for our first president, George Washington. The ships landed at the Naval Amphibious Base on the morning of August 13, 1964. By joint service agreement, the facility was renamed the "School of Music" concurrent with the move. One of the highlights of the move of the School of Music was the dedication ceremony concert. Arthur Fiedler, conductor of the Boston Pops, guest conducted the School of Music Concert Band.

With the establishment of Enlisted Bandleader (E8) positions, a training program directed toward qualifying enlisted members for positions was programmed and implemented. This course became a prerequisite for the Warrant Officer Bandmaster Course of Instruction.

In 1970, a group leader course was established at the School of Music. This course trained group leaders with the leadership and musical skills at an intermediate level. It filled the gap between the basic and advanced courses offered at the School of Music. The first class enrolled in January 1971.

LATE 20TH AND EARLY 21ST CENTURIES

The advanced training courses for Army bandsmen underwent major revision in 1984. The Groupleader Course (F2) graduated its last class in November 1984. In December 1984, the last Enlisted Bandleader Course graduated from the School of Music and the course was discontinued.

In 1983, the School of Music ended its long relationship with the Training and Doctrine Command (TRADOC) as a separate service school and was integrated into the Soldier Support Center. All advanced courses underwent major revisions and aligned with the Noncommissioned Officer Education System (NCOES). NCOs were now able to obtain credit on their official military records for classes taken, something that was unavailable under the old system. The following courses were offered:

(1) Advanced Noncommissioned Officer Course (ANCOC). This course trained sergeants first

class and promotable staff sergeants. A common core, covering military training, was taught prior to arrival at the technical track at the School of Music. Training covered rehearsal techniques for ensemble and stage bands; band supply, administration, and operations procedures; and augmentation mission. The first ANCOC class began training at the School of Music in September 1984. Common Core was first taught at Ft. Ben Harrison, later moved to Ft. Eustis and finally established at the School of Music in 1996.

    (2) <u>Basic Noncommissioned Officer Course (BNCOC).</u> This course trained staff sergeants and promotable sergeants. These bandmembers received training in section rehearsal techniques and drum majoring. They also received augmentation mission training as squad leaders/team leaders. The first BNCOC class was enrolled in June 1985.

    In 2004, the School of Music established a four week Basic Music Course for Reserve Component Soldiers to replace the old method of having them perform OJT with a band.

    In 2005, in recognition of the expanding role of Army-specific training, the U.S. Army Element, School of Music was redesignated as the U.S. Army School of Music. The Host-Tenant relationship with the Navy School of Music remained unchanged.

THE WARRIOR CREED

I am an American Soldier.

I am a Warrior and a member of a team. I serve the people of the United States and live the Army Values.

I will always place the mission first.

I will never accept defeat.

I will never quit.

I will never leave a fallen comrade.

I am disciplined, physically and mentally tough, trained and proficient in my warrior tasks and drills.

I always maintain my arms, my equipment and myself.

I am an expert and I am a professional.

I stand ready to deploy, engage, and destroy the enemies of the United States of America in close combat.

I am a guardian of freedom and the American way of life.

I am an American soldier.